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Winton J. Baltzell

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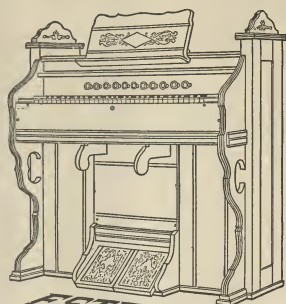
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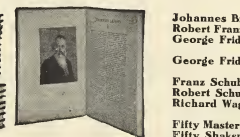
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No. 12.

A Glimpse at the Christmas of Some Noted European Churches

By C. Carl Whitmer

AN MONUMENT to a saint or an Emperor? No, the questioner is mistaken; it is only a mighty Teutonic stone partially shutting out my view of *Unter den Linden*.

And is that a "Denkmal" (monument) which the maid is bringing in? Oh! no, no, what a question!

It is simply a "Königliche Museallee" (royal promenade) which has a small tank inside in which the mouse is expected to politely drown himself before he gets a chance to look at the picture of the blood-thirsty "Kaiser" painted on the top—from which probable and unmerciful fate he is supposed to offer up heartfelt thanks that he has been spared. Of course it is as tall as an American oil stove and as formidable as a—tombstone!

Perhaps this isn't precisely anything to do with Christmas, except in so far as it reminds one that he is living where different modes of thought obtain (so different that you will put masculine articles before feminine nouns!).

These modes naturally affect Christmas, yet the man who attempts the summing up of Christmas differences in the large cities of different countries is embarrassed by the comparatively few essential ones. There are the differences resulting from the liturgical usages of the State Church of Germany and the Established Church of England; but those variations we can witness in our own country.

The setting is changed, however; the spiritual "aura" has a new effect; the psychology of the thing is different.

I. The Emperor William Memorial Church, Berlin, Germany.

We expect old things in Europe. One thus minded is disappointed when he comes to Berlin, for it is far from old—as Europe goes. This church is still newer; indeed only eleven years old; its beauty is of the new, fresh kind. It is charged heavily with ornamentation on the interior and is quite the most "full blooded" Protestant church here. It fairly palpitates with decorative suggestiveness.

Its adaptation to the "Kris Kind" (Christ Child) service is admirable. No coldness here; no lukewarm surroundings for the reception of the Christmas spirit.

If you examine closely the splendid altar from this church (which is reproduced on this page) you will



ALTAR OF THE EMPEROR WILLIAM MEMORIAL CHURCH, BERLIN.

receive some impression—albeit minus the warmth of color—of the character of the setting of our Christmas service. The choir gallery and the organ are at the other end of the church—a general custom in German Protestant churches, as of course with the Catholic churches everywhere.

As the bells cease their harmonious jangle—paradoxically speaking—the organist improvises over the old Christmas Choral "Vom Himmel Hoch" Martin Luther's, old Doctor Martin Luther's, wonderful hymn. Then they sing: "Vom Himmel hoch da komm ich her," ich bring euch gute, neue Mä, Der guten Mä bring ich so viel, Davon ich singe und sagen will, Euch ist ein Kindlein heut geboren," etc.

How this tremendous congregation sings! And they will sing this from memory! It is marvelous; if there is any out-of-doors cold in one's spirit it soon disappears, for hearty people are everywhere; up in the gallery with the choir; up in the four side galleries; standing in the aisles on tiptoe to see the beautifully lighted altar with its Christ as a man, although they worship now the Christ as a child.

You can easily follow the rest of the service this year, because, in addition to this Choral and the usual responses the choir will sing a six-voiced *Weihnachts* Motett by W. Freudenberg, the choirmaster; "Ehre sei Gott in der Höhe" (Glory to God in the highest) by D. Bornemann; M. Praetorius' "Es ist ein Reis entsprungen" (A branch shall come forth), and Hauptmann's three part (female voices) "Vom Himmel hoch."

It is not an elaborate service exactly; not what we ordinarily understand as elaborate. It is not ornate, rather; not noisy. It is like the outside of the church, perhaps, more than the inside. It rolls over you. It gets into your very soul. When the devout people go away, they will go to their Christmas trees and candles. There is the charming and the distinctly German touch.

Someone has said that the German language was most effective when in sermons, chorals and epithets. I may add—also when used around the Christmas tree!

And yet—and yet—nothing could be more distinctive after all than this service—the spirit of it, that is.

II. St. Paul's Cathedral, London, England.

Whose nobility and elaboration are one! Those of us who have gone for the first time into St. Paul's have felt a power; a material and spiritual pervasion which is seldom felt. And it comes whether one has or has not a good historical grasp of the place.

St. Paul's, inherently, is a Power, and never so much as at Christmas for several reasons. The English love this Festival quite as much as the Germans, and celebrate it with unquestionably more "Pomp and Circumstance." And how St. Paul's big bells call one to the heart of Christmas! One would suppose that the numerous services—several each day—throughout the year would detract from, would lessen, the force of Christmas with its many take-aways! One goes to it and comes away just as buoyantly as if he had not heard a service for a century.

If one is in just the right place to avoid that tremendous echo in this tremendous (first largest church in Christendom) listening to those boys' beautiful tone-production and the marvelous accompaniments of Sir George Martin, he is forced to acknowledge the outside, the ethics and the ethics of esthetics in this great earthly tabernacle.

The accompanying photograph of the choir (section where the singers are stationed) of St. Paul's falls to give the sense of size of even this one section of the church; but it shows the position of the organ, the elevated position of the organist and also the gates at the right through which the great procession of men and boys come, slowly filing into the choir—as that part between the nave and high altar is called.

From the program selected for this coming Christmas, I should say that nowhere in Protestant Christendom will there be given such a "wealth of richness." A special feature to listen for—indeed always is the relation of the organ to the voices. A great deal of the development of the unity of St. Paul's services lies, as I have suggested, in the organ work.

Oh, what beautiful diapasons! And a diapason to a musician has as much direct relation to the Christmas feeling as "Hark, the Herald Angels Sing." The order of the service is that of the Episcopal Church with everything sung that by a liberal interpretation of the rubric is permitted. That is all there is of "custom"—but it is a wonderful one and catholic to the core.

To some this church is too large for the production of a mood which can be defined—as, for example, Westminster Abbey can define moods. But for Advent, Christmas and Easter—yes, yes, it can define a mood then. One cannot be in that mighty throng on the Birthday Morning without feeling that the Christmas at St. Paul's is distinctive although this same Prayer Book is used in thousands of churches at the same hour. It is not German, French, American or even English in the sense of the eighteenth Sunday after Trinity; it is simply Christmas, CHRISTMAS!

III. St. Stephen's, Vienna, Austria.

A church may have a reputation because of its music; or because some great soul's body is buried in its yard—its "God's Acre," its "Field of Peace." Perchance it is famous because the combination of fortuitous circumstances. Such is the case with St. Stephen's: it has the man and it has its fine work.

Vienna and Christmas? Vienna and Christmas? What relation? We ask ourselves. To the outside, none. Vienna and the opera (the greatest in the world), yes; Vienna and Christmas, no.

But—St. Stephen's and Christmas? That is another matter. Again, we ask ourselves. To the outside, none. Known first for Christmas, as for other seasons, yet with its individuality.

Christmas is here ushered in with Vespers, on Christmas Eve; the music, this year, composed by Johann Gassner.

Then at 5 o'clock on Christmas Day the so-called "Mittagsmahl" at the close of which the Te Deum for choir and full orchestra. Following that the first Mass of the day, in which Mozart's D major Mass (Kielce No. 194) will be used.

At 9 o'clock there will be High Mass, in which the Entrance the Cardinal and the whole clergy of the Cathedral will take part. On their entrance and later at their going out you will hear the great organ. (This organ has one hundred registers and was built in 1886, by the Gebrüder Walcker.) Rietberger's C major Mass you will hear at this service; large C major, full orchestra.

At 4 P. M. Vespers. And so do Christmas at St. Stephen's pass. Beautiful indeed St. Stephen's, with its memory going back to the Thirteenth Century. It is filled with sculpture and monuments; rich, rich (while some men died near it who were poor, poor—except in spirit!).

Thinking of the man Schubert buried near by; the man who once was: "The little boy in spectacles." And also Haydn who as a choir boy filled this cathedral with the sweet strains of his voice, as followed the tradition of choir boys as the authors of many merry punks.

What an aroma this church has in this holy season! Some old churches, like some old towns, have a perfect perfume for the senses. They carry a faint and delicate odor of other centuries. The Christmas at St. Thomas's has the sanctity of years of love and genius. The worship is as the trace of sweet confidant smiles.

I go into the crisp morning air convinced that I can touch, taste and handle the spirit of St. Thomas's.

V. St. Sulpice, Paris, France.

ALL the world now knows of Widor, the organist; Widor, the composer of the greatest organ music since Bach; Widor, the unreluctant original extemporizer. Whoever hears him play a service hears a man with modern notions of things. Consequently Christmas at St. Sulpice has a different "psychology" from that of St. Thomas's and the German churches. Midnight mass at Saint Sulpice with Widor at the organ is one of the rarest of feasts.

You may want to know what this edifice looks like? It makes the Christmas frame. It is one of the richest and most important of the churches on the left bank of the Seine—the Latin Quarter side. The rebuilding of the church was begun in the reign of Louis Quatorze (XIV) and finished in 1740. It is 402 feet long, 183 feet wide, and has a height of 108 feet. And if you look at the facade as you come into the square in front of it this cold Christmas midnight you will note that it consists of a Doric and an Ionic colonnade (perhaps you have forgotten your architecture) placed one above the other. You will also notice that it is flanked with two towers—one fine finished (like Strasbourg Cathedral it "lapses" in the air). This you will see, indeed, some time before you get there, for your way to this High Festival, when ordinarily frost-bitten fingers would be in order. Only, this night is not like other. The cold is warmer and the warmth is more like the sun's rays. So Christmas here is a thing of joy—especially to the man with an historical "mood."

To put the venerable Bach of the organ bench is quite impossible. It will not separate itself from the "old and true." So can't you—now—the old man coming down the snowy Leipzig street on Christmas morning, stamping the snow from his shoes, glowing with the step to the organ loft, opening those great doors (the German organist opens great things on hinges to get at his keyboard, just as if he was going into a party!), waiting for the music to stop; and then—"Ion Hallel hoch!" His very improvisations! "Too long," the graybeards and his twenty children said. "Not long enough," said the art lovers among them (they surely were the one who made him think twenty minutes were but five!).

Improvisations, did I say? They were, compositions? The people almost forgot to sing—except on Christmas Eve; the music, this year, composed by Johann Gassner.

Christmas in Germany is, in the Scotch meaning, a "home-by" thing. It has not the French kind of its call to a symbolizing Charles Marie Widor has let us call it a symbolizing genius which forces all the diverse ethnic elements into exceptional cohesion.

In one of his organ symphonies he uses a Christmas motif from the Plain Song—"Christus Vates hodi" (Christ is born today)—and makes it live in new form. That is what he does with this Christmas service. It is a living, thoroughly vital thing, whether we have heard it once or fifty times. A Christmas Mass! Have we not heard it before? Not this one.

It seems to me that all of us have heard of a certain oratorio made by this busy family man for Christmas, and it was made for St. Thomas's, was it not? So many great and wonderful things were made then for St. Thomas's. It is indeed a church with the Christmas spirit, not tacked on, but growing up from within.

Just wait a few moments after that other Martin Luther Christmas hymn, "Von Himmel hoch eis Engel," etc. ("From heaven an angel"), has been sung—this year. Watch the people go out and see what you can read on their faces; there is a glow there—an inward heat and light. St. Thomas's is a definer of mood.

You know the boys of St. Thomas's? There is history there. Besides, they are splendidly trained. Boys have Christmas right from their feet up to their voices.

What an aroma this church has in this holy season! Some old churches, like some old towns, have a perfect perfume for the senses. They carry a faint and delicate odor of other centuries. The Christmas at St. Thomas's has the sanctity of years of love and genius. The worship is as the trace of sweet confidant smiles.

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The Piano Pupil.

Let us suppose the case of a pianist who is planning to attend the principal recitals in the course of a season. What do such pianists usually do? Most of the compositions which they expect to hear are already in their repertoires. To those which they do not play they give little consideration. Only when they hear a novelty which they believe would fit well into their own repertoires do they sit up and think about any numbers except these already familiar to their fingers. The first thing these pianists do is to try to secure seats where they can see the fingers of the performer.

When amateurs and school girls do this no one is astonished; but it is difficult to understand how professional musicians can be led to fancy that any good can come of it. There is nothing to be learned from watching the hands of a pianist. In passages requiring some kind of questions of fingering the execution is too rapid to admit of examination through an open glass. In other passages questions of this sort do not arise. The player sitting in the auditorium is naturally not concerned about such matters as position of the hands and wrists. He has settled all these fundamentals for himself long ago.

What, then, can he gain from merely watching the virtuoso? Once in a while he can determine how some interesting pedal effect was produced. That is about all. And even then it is a question whether he ought not to be able to tell by his ear how it is done. No, the truth is that very little is to be learned about the lower essentials of technique while listening to a great pianist. But of the higher qualities not a little may be ascertained. Therefore it is to these that the attention should be directed. For example, all students know that certain plays have idiosyncrasies in style. They apply certain qualities of tone to certain kinds of passages whenever those passages occur. Now the listener at a concert may well give his attention to these idiosyncrasies and observe whether the application of this or that quality of tone in the places selected gives the correct momentary effect or a temporary effect which takes its proportionate place in the reading as a whole.

Intimate Knowledge of Standard Works.

How is the listener to prepare himself for this sort of listening? He should study the composition by heart or he should carry a copy of it to the con-

These great, almost cosmopolitan churches have no "customs" like the picturesque hand dresses of the Piedmont women; or like the "trousers" of the Dutch farmers; like the Sultan's pipe; like the Gascon dialect. They have no customs—they have genius! In country places we find customs, peculiarities, idiosyncrasies, eccentricities, oddities in church music such as I have sketched, so-called customs have been made of universal significance and accordingly have lost their out of court. They are individual, but not strange; we feel at one with them. We, too, are in sympathy with the method of education. They have a mood, however, a certain distinctive atmospheric mark, and many elements enter into the creation of this mood: architecture, painting, organ, organist, singers, interpretation, ecclesiastical embroidery, liturgy—but customs? No! There are no customs, strictly speaking; just moods.

If I were a psychologist I would investigate the mood of Saint Sulpice!

Practical Listening to Music

By W. J. Henderson

[Teachers urge their pupils to attend concerts, especially those in which artists of high grade appear. How shall these pupils get the greatest benefit from the music they hear? Mr. Henderson gives a number of valuable suggestions on this topic. Musical clubs will do well to give a careful study to the article that follows. EDITOR.]

How can musicians get the best educational results out of concerts? This is a question which every serious minded player or singer has asked himself more than once. The earnest student of musical art does not wish to get to concerts simply for amusement. He desires to learn something that will enable him to become better fitted for the practice of his profession. Thoughtful listening does not always give the most satisfactory results. The fact is that, in order to be of educational value, listening must have system behind it.

Personally I do not believe that every listener at a concert should sit with his nose buried in a score. For the majority of listeners this is undesirable, because it diverts their attention from the deeper significances of the work. But for the performer who is seeking to learn how things should or should not be done it is essential, unless he already knows the piece by heart. He should follow the interpretation closely, not with the idea of reproducing it, but with the hope

whole what they say, but to stimulate the mind while feeding it with information. The student should compare the ideas of these writers, study the works of Chopin in the light of them and go to the concert to hear the artist's music in a mental state keyed up to the finest receptiveness and strung to the most critical sensibility. Armed with a fund of knowledge of the work itself, of the conditions in which it was conceived and shaped, and equipped with a goodly burden of critical considerations, it will be strange indeed if the studious listener does not get good from thoughtful attention at a concert.

The Singer

In the department of vocal art the concert ought to do a great deal more for the professional listener than it does. I have watched singers and students of singing at song recitals for some years, and I am convinced that too many of them pursue methods which cannot produce any satisfactory results. One young woman of my acquaintance was quite certain that the position of the tongue had all to do with the formation of a good tone. Her teacher had drilled into her ears day after day the precept, "Keep your tongue flat," still the girl thought that this was the secret of the whole thing. So she went to concert and opera armed with her trusty opera glass and sat with this instrument fixed on the mouths of the singers to see if they were keeping their tongues flat. If they were not, they were not singing well. The state of that young woman's mind may easily be imagined.

It is because attendants at concerts and opera get their minds focused on some one technical point such as that they fail to reap the benefits which they could get by going with their minds open and their perceptions sharpened. The preparations for a song recital, or a ratorio, or an opera should be familiar to that recommended for intelligent listening to a piano recital. The points to be considered should be the same. The trained ears of the audience should be able to tell from hearing the quality and nature of a tone whether it is correctly produced. He who is not able to understand the necessity of staring down the artist's throat. He ought to be thinking of other matters.

Listening for Technical Points.

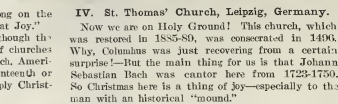
I am not sure that the marking of phrasing is of high value. Many singers carry their copies of this or that song with them and note the phrasing of the performing artist. Now of course some singers phrase exquisitely. But some who are admirable in other departments of their art phrase with questionable authority. The public performer is not necessarily an authority. In my opinion, the best way to get any good out of the marking of phrasing is to note the phrasing of four or five great artists in the same song and then observe wherein they agree and wherein they disagree, and try to determine the reasons.

From careful observation much may be learned about the conquest of difficulties in pronunciation. As all singers know, most of their craft have trouble with certain words. In certain positions of the voice. I am of the opinion that all students should make notes by correct methods of breathing and tone formation. However, other students of this art do not agree with me. Very good. Now let the singer who desires to learn something from a concert and opera keep this point in mind and carefully observe

(Continued on page 82.)



ST. PAUL'S CHURCH, LONDON.



ST. THOMAS'S CHURCH, LEIPZIG.



ST. THOMAS'S CHURCH, LEIPZIG.

Folk Music
as related to
Art Music

By W. S. B. Mathews

BETWEEN the wise ones who are telling us that the white people of the United States have no folk-songs; and that our only chance of ultimately attaining a definite place in the world of music is by adopting the songs of the only native music this country has, namely, the liturgical songs of the Indians and the tunes of the Negroes, we are in danger of getting ourselves a good deal confused. It is not so simple as it seems. When another wise one comes along and tells us (and tells us truly, I am confident) that the songs of the Negroes, at least, are debasements of the white folk-songs, we are again confused. It is not so simple as it seems. Having originated no music whatever, it is about time for another "country" to be heard from, tell us (which also is very likely) that the Indians (in turn) have debased the songs of the white folk-songs. The missionary instructors, who have been in contact with the race during nearly two centuries, or about six generations, of men—namely, as long as the white folk-songs have been sung in this country, for the John Sebastian Band

It is not true that the white people of this country have no folk-music. We have quite a lot of it. Owing to the general diffusion of education, and the facility of travel and intercommunication, there are no such contrasts in the qualities of the folk-music of different localities as in the older countries—such, for example, as the characteristic mood of the "Tyrolenne" is a surviving illustration. But to deny that we have folk-music is absurd. Look at the ponderous volumes of church hymn-books, which are the very heart of the religious folk-music; look at the popular songs, as illustrated by the melodies of the late Stephen C. Foster, George F. Root, and now by Sousa, Nervin, and others. No! We do have a folk-music—a music, which the common working man, the very large class of our population, will never give up, which he likes to play for him in the parks, and so on.

to play. It is the fashion to ignore Protestant church music, as it is the hymn tunes, as music; but are they not? Do they not stand for very particular types of melody and of sentiment? Are they not generally known and loved? Certainly they are. While every community contains but few individuals versed in music, as the majority of the adult population of every town and village is, the church has a large number of people who love the music of the church melodies; there are a score of things of this sort which form to us the heart of a folk-music. Then we might add to it a little of our Sunday-school music. Nor does it discredit the folk quality of this music that it was composed, or at least put into its existing form, for church purposes. Liturgy has always been the motive force of the most serious, noble and lasting melody of the ages, and of it. Moreover, this much varied suggestive melody of the American Indian is all of liturgical relation.

The folk-music of a nation stands for the same kind of thing as the Art-music; but it does not stand so high. What do I mean by this? I mean that all music is of a common denominator in this: That it addresses the ear by means of total forms for the prime purpose of pleasing the musical sense, and the secondary purpose of awakening agreeable moods. What do I mean by the musical sense? I mean that training of ear and of the mind behind the ear, which observes attentively successions of tones, notes, symmetries, fortunate stresses, beautiful progressions, and so on; in short, knows melody when it hears it, and loves it in proportion to its beauty, considered merely as a system of tonal curves and stresses.

It would be useful to trace the origin and comparison of this faculty, because it is a purely acquired faculty created for art purposes, which is in no way ministered to by the ordinary affairs of life, except in an advanced environment where this faculty is very active and is being constantly appealed to also from an artistic

standpoint. In fact our music actually consists of two elements, who co-operate: First, the total principles, the successions and combinations of different pitches; and these are appreciated by the educated ear—the ear which has inherited a certain part of the musical faculty and has educated it and practiced it. The second element in our music is the rhythmic element, which is felt by the uneducated ear, the inspirer of the rhythmic vividness which lies at the foundation of very much of the beauty and expressiveness of all the tonal art. Yet rhythm is merely the human heart in music; its pulsation, its elations and depressions, its ardor, its grief, its playfulness; and in an art sense it is the dance in music. But the soul, the spirit, such lies in the tones—rhythm is the soul, grace, the way in which they follow one another, the way in which tones succeed each other and combine together to awaken in man springs of the deepest feeling.

Granted that we have a folk-music among us, the next question is as to the relation of this music to the advanced Art-music, sounded in our ears by the hands, and studied by private pupils at the piano. The moment we take up this question with a thorough understanding of what our advanced music is like, we find that the folk-music is not only the work of total imagination and capacity to co-ordinate and remember total impressions, the fact which stares us in the face is the enormous breadth and depth of the harmonic restriction to the three most common chords of the key, characteristic of all folk-music which has any arm at all or impulse to move. The first chord is the key, and there is striking chord which sets the melody in a new light; it uses all the six chords of the key, plays fast and loose with the mode of the tonic, dissonances, and, in the hands of the best players, striking notes and harmonies, modulates out of the key, even to remote ones and back again, makes enormous transitions and so on, where the tones of the key are not even thought of. The folk-music is all opportunity for a beautiful effect.

musical. It is larger sense than a literature. Now by literature in letters we mean that part of accumulated writing which embodies the best of human thought and feeling. It is not a literature which does not write about it. It does not describe it; it represents it. The movement (that is, the rhythm) and the sound of the words are so important that they are not those simple feelings which all men take pleasure in having reflected before them, they go deeper and touch the heart; they represent the deepest feelings of the soul. The passions, which are carried on far below the reach of words, music, by its apparatus of consonances, clashing syncopations, and rapid movements, is able to express the feelings of the soul in a way immeasurably beyond the powers of literature, and wholly outside the powers of any of the other arts. It is the only art which is not a form, which gives it its peculiar standing in our twentieth century life. While but few know these depths of the music, they really do know it, and the master work is played in its bearing; and while, in its form, it is expression as in all other individuals are often reluctant to be deeply stirred, there is an understanding of the meaning of the music, and the master mind may unfold to us these things in line as extraordinary as the music of Shakespeare's language of the Elizabethan Lady Macbeth.

Now here is the moral which I am seeking to impress: that along the total stretch of the tonal capacity of man, folk-music, even of the most advanced nation has progressed only so far as the average person has advanced in tonal powers—the power to hear appreciatively. In fact the backwardness of the folk-mus-

even in its best estate, is something curious. In England and Wales they arrived at a folk-melody of a singularly fervid, noble, and taking kind, perhaps three, even five centuries ago. Some of these melodies are still in vogue. They live in what we might describe as the "folk-melodians," modern melodies rather closely repeating the older ones, such types as "Annie Laurie," "The Red Fox," "The Harp that once thro' Tara's Halls" and the like. These melodies are much more melodious, more sincere, than the folk-songs of contrast I personally know. So also I rank such melodies as "Foster's Way Down on the Swanne River" as one from which the musician will learn very little, but in which, in his unoccupied moments, he might take pleasure. At least it is noble and of a deeper refinement, if you like, with "Sweet Home," which Patti used to sing so effectively.

But between such melody as this and the idealistic melody of Beethoven's best slow movements, the Bach "Air" for G string, many of Mozart's songs (in opera) and the great modern things like Wagner's "Evening Star," the "Magic-Fire" music, the great symphonies of Beethoven, the difference is world wide—or better the German equivalent of "heaven-high"; for it is precisely in its upward reaches that the new and great music surpasses the folk-music, just as Lady Macbeth rises above "Bre' Rabbit" in the poignancy of her psychology.

Thus we see that, when closely scanned in its relation to the art-music of a country, the folk-music is merely the elementary stage of what later may become, or already has become, the art-music of that country. Moreover, the progress from the folk-music standard upwards into the art-music circles, is by way of HARMONY, every step of the road carrying the musician farther and farther from his native folk-song.

The question then arises as to the sense in which the higher art-music belongs to the world at large and the sense in which ethnological types enter into it and influence it. What is nationality in music and in folk-song particularly? In this relation I quote the following by the late John Comfort Fillmore: "all untrained melody tends to work along the line of least resistance; and that this line is the track of the common chord, which itself is an externalization of the 4th, 5th and 6th partials in every resonant *klana*."

[illegible]

In my opinion the national note in music lies entirely in its rhythm. The so-called Scotch "snare" is a point of this kind, combined with the Pentatonic scale, which is the typical scale of all people who do not as yet thoroughly penetrate harmony. And these reasons I believe that, except for special and peculiar effects of local color, all these national tricks of melody and rhythm belong to the same category in music as dialect in literature. To whatever extent melody enables us to enter into the heart of a strange man, it can only help, particularly if it aids in bringing out the beautiful elements of spirit in the dialect; but to any other extent it is simply a nuisance, a hindrance to the universal current the literature seeking to live by.

There is yet another point which is even more determinative. It is this, that all flavoring of music by means of folk-tricks of melody, rhythms and so on, are of use only in so far as they appeal to hearers who recognize in them the accents of their youth and their domestic affections. Scotch and Irish melody appeals to most of us, through the crossing traces of heredity, all of us having threads of these races within us. But in the proposed case of the Indian melodies, all this familiarity fails. The liturgical songs of the Omaha or the Apache are as strange to us as those of ancient

Nineveh. It simply amounts to a composer's undertaking to create a symphonic work through the use of material which as yet has not reached the perfection of fair to middling salon music. The Indian begins musical ideas, and occasionally he begins well but he never finishes; often he begins in a way which does not lend to a good finish. I think Dvorák found this a hindrance in some of his alleged Negro motives in the New World music.

Therefore I hold that whenever the American Composer (with a large A and a very large C)

AMERICAN FOLK SONGS

By LEO R. LEWIS

ABOUT fourteen years ago, when I was fresh from European study, I had the folk song fever. My residence abroad had shown me how potent the folk song was in the development of the older nations. I had proved for myself the perfectly obvious proposition that Germany's musical preeminence resulted from the peculiarly close connection between her folk song and her art music, or from the merging of one with the other; the form of statement is not important. I naturally concluded that the musical regeneration of the United States would necessarily follow by the entering of the folk song in to any other way, and began to put my little influence along that line. It will not interest the reader to hear of my experience and the results of my efforts, but I am glad to say that I do believe that America's future musical development will be influenced but little by any cultivation of the folk song, native or foreign; and that those who are at all interested in the subject will do better to influence me not choosing the most servicable agent.

Typical Folk Songs.

The question as to whether we have any folk songs in the United States will naturally get an affirmative answer. We have a few. To my mind, there is only one safe definition of a folk song: a song that practically a whole nation is glad to sing when the appropriate mood is on. There is also only one test of worthiness in a folk song: its permanence in the affection of the nation. Within the domain of the songs which the nation retains, the musician may distinguish grades of musical worth; but no song is a poor song which stands the wear and tear of a century or two of general use.

"A century or two of general use!" Strictly speaking, then, we have no proven folk songs except "My Country, 'tis of Thee?" and even the text of that is still in its test period. One's opinion must, then, be merely a declaration in favor of the songs which have stood the test of time until now, and which may continue to stand the test forever,—or until our fundamental musical idiom shall radically and racially change. Lacking leisure to canvass the whole matter, I should make the following off-hand list as songs of the people:

"America," "Dixie Land," "Home, Sweet Home," "Old Folks at Home," "Rocked in the Cradle of the Olden Land," "The Old Oaken Bucket," "Annie Lurrie," "Annie Laurie," "The Star-Spangled Banner," "Columbia, the Gem of the Ocean," and "Hail Columbia!" will withstand the ravages of time, though a standardization of them all might be desirable. "The Dixie Melodist," "The Dixie Songster," "The Dixie Doodle" will pass into popular oblivion. The tune of the "Battle Hymn of the Republic" will probably always be with us; but I doubt that its final text has any more vitality than the lyrics of "The Dixie Songster." "The Dixie Songster" is a song which has survived in spite of the fact that it is a song which has been freed from copyright restraints late every year since it was first published. It is a song which has seemed to have seemed to me likely to have a permanent place in the history of the South. The "Sword of Bunker Hill," by Wallace and Covert. This song is probably unknown to most of the readers of this paper. It is a song which I think that I will one day take its place with the others.

College Songs

My suggestion of titles is not yet finished. It will be noted that most of the songs I have named are adopted or adapted songs. The source of a song is usually little to do with the question. If a nation adopts it, that song must necessarily represent some phase of the nation's life or sentiment, and thus is representative. However, a department of the folk song literature in America, and I think in every country, has already made considerable contributions of a permanent sort to our country's scanty racial riches. In this field the product is largely of the anonymous sort, and in that respect resembles what the other nations have stored in their cardiac archives. I refer to the college songs, and feel pretty sure that we have here the best specimens of the folk-song of a genuine, worthy, and abiding type.

I am going to give in all humility of judgment, a list of the college songs which I believe will last "forever." I am aware that some persons will question the classification of some of them; and I beg to say that I have no quarrel with him who wishes to take a song from this list to put it in the list I have given above. It is a fact that most of these songs are included in so-called collections of college songs, and that is my reason for naming them together.

The list is: "My Bonnie," "Jingle Bells," "There Were Three Crows," "There's Music in the Air," "My Last Cigar," "The Quilting Party," "Hark, I Hear a Voice," "Peter Gray," "Meerschaum Pipe," "Juanita," "Rosalie," "Neddie Was a Lady," "Polly-Wolly-Do-dle," "Rig-a-jig," "Updee," "Vive l'Amour," "Soldier's Farewell," "We Meet Again To-night," "Forsaken," "Stars of the Summer Night," and "Good Night, Ladies."

A smile of decision may curl some lips as this list is read. I should have been the first to smile when I was studying counterpoint with John K. Paine eighteen years ago, and was hearing some of these tunes wafted across the Yard. Since then I have come to know a few thousand folk songs, and calmly put these things on the permanent list. Incidentally, let me say that I think that "My Bonnie" and "Jingle Bells" will take a very honorable place in any folk song anthology of the world, and that some of the other anonymous and "American" products are of a high order of merit. If anyone wishes to remove the Kinkel and Koschat number from the list, have no objection. That still leaves Root and Bradbury, two distinct Sikester-like folk composers of America.

There may be a dozen or twenty other old folk songs of similar origin, or there may be a hundred. They have not happened to come where what few "testing" powers I have could be applied to them. I make for granted, however, that my own impressions are made more obvious to anyone who has kindly followed these remarks up to this point. It will seem probable—if not justifiable—to such one that I should have been heard to say that "after all, our college songs are not the only real folk songs we have." I might further remark that these songs have been written like most of the charming folk songs of other nations, by persons who possessed the skill in music. It is also pertinent to remark that the form and auspices of their publication have generally been unfavorable to their consideration by the most distinguished public. Editorial incompetency, commercial

greed and piracy, crass philistinism have been glaringly in evidence in many of the college collections. It is but natural, then, that no one should seek there for gems of folk music. But, as I believe, they are there; and, as I also believe, they are likely to become the oldest native folk song of our nation as a whole.

Bullard's "Stein Song."

But there is a younger song which, to my mind, surpasses them all in nobility of musical expression, while equalling any of them in purely American characteristics. I mean the song which has been the pride of our American folk songs in its particular category. It is a text, too, has a noble vitality which wins heart and mind. I refer to Billard's "Stein Song," which I have elsewhere characterized as "worthy to take rank with the crystallized racial utterances of the older nations." I may of course be wrong in my estimate. But the "Stein Song" has been tested in the most trying of ways, in all the great gatherings of old and young. My experience with it is so lengthy, and thorough that I ought not to close without expressing my belief that it belongs at the head of our most exclusive list, and that, though it is the product of men skilled in their respective arts, it nevertheless has the characteristics in their finest and most enduring form.

Religious Songs

In the realm of religious music we have adopted some hymns which seem likely to remain with us, instead of our native product very little will, I think, survive. The hymn books are being revised; have failed to gain permanent hold on the public, and if he failed, of course none other of the gospel hymn composers can be expected to survive. In a word, the hymn book is dying as well as religion itself—religiously serious; and nothing sacred, so far as race racial. I fear, too, that only one of Lowell Mason's hymns can find immortality—"Missionary Hymn," would associate "Wealth" and "Coronation." It is to be noted at least that the tune out of the old fugue time period will survive. In its modernized arrangement, Holden's "Coronation" lost part of its local color, but seems to have gained more than it has lost. It is contemporary with all the ages," as Beate-Devine defines a classic. All the above-named hymn tunes seem to me to qualify the meeting-house and singing-school of the future. They are life; yet their ruggedness is not incompatible with life; yet their ruggedness is the metropolitan church. In a word, they are worthy expressions of one phase of religious feeling and sentiment, noble, and I therefore expect them to survive indefinitely.

As to our Negro music and our Indian music, I believe that it will always be as truly exotic as the music of the remote Slavonic races or that of the Chinese.

SELF-CULTURE is an imperative obligation upon the teacher of music. While a man is young and under the influence of his teacher he makes rapid strides. Unfortunately in too many cases when the pupil starts out on his own he forgets the habit of self-culture. The young man who has been brought up to regard his teacher as the source of all his knowledge of music will find it difficult to find his own way. The faculties in one's life work are merely problems presented in a different way from that common in the sciences.

The young man, the young woman, the inexperienced teacher, will find difficulties just as they meet their tasks in school, in the home, in the world. They must learn to do something to the lowest terms; understand thoroughly the value and value of every factor and then strive for the highest. To do this, they must learn to solve professional and educational problems by various means to sharpen the intellectual forces, to study, to read, to strengthen the judgment, and the wholeness studied, the discipline, may expect to become, in good time, the leader, the authority, whose word is sought and accepted.

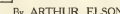
By F. S. LAW.

tris in gre-mi-o, qui al-pa est et o,
who bore Vin-cent's Son who Al-pa is and O.

The English Christmas carol is a true folk-song. There are half a dozen in any of them of the elaborate counterpoint that adorns much of the early French and Italian Christmas music, and these occur in the most splendid form in the carols of the ancient carols dating from the thirteenth century. As a whole they present the most varied themes. In one are told of three ships that sail to Bethlehem with Mary and her Son on board; in another the three Wise Men announce themselves and offer their gifts; in a third a goodly throng of people are seen, while watched by His mother during His sleep, prefigure His fate by stretching His arms in the shape of a cross; that one tells the story of His attempt to join children of rich neighbors at play and of being driven away by them on account of His humble origin—when the children of the poor are permitted then to send Him to bed; and He refuses because He says they do not need His aid.

The boat's head in hand clung I, beseeched with
bay and rose-ma-ry. And I pray you, my master
be mer-ry, Quod es-tis in con-vi-vi-o. Can-
a-pri de-fe-ro. Reddens lan-des do-mi-no.

It is not often that the THE ETUDE makes an appeal to its readers, but in this case it comes so near us that we do not hesitate. On January first THE ETUDE will send to France a contribution toward Fund to erect a suitable memorial to this gifted composer, and desires earnestly that every teacher who reads this will send into this office a small contribution. The names of all contributors will be sent the committee of French musicians who have charge of the matter, but the amounts of individual contributions will be withheld. Let us have a general and generous response.



But the new school has come, for better or worse, and is now here to stay. Tone-painting is the rage,

wealth for composers as well as literary students, and their high strain of epic grandeur will prove a delight to all. A more general survey of the early mythology may readily be obtained from such an admirable work as Bulfinch's "Age of Fable," while for ready reference a good classical dictionary will prove invaluable.

Great Paintings as Subject

It has also become possible now for composers to select great paintings as subjects. Here, too, Liszt set the fashion, and we find him making a symphonic poem on Kaulbach's "Hunnenschlacht," to say nothing of a smaller piece illustrating Rafael's "Sposalizio."

By CARL REINECKE

(Continued on page 822)

Children's Page

A MERRY CHRISTMAS TO ALL ETUDE CLUBS

If he or she plays a number in a recital program given under the teacher's direction in the studio.

Children like to play before other children, although it may be unwise to lay much stress on this point. One does not care to arouse vanity. Yet the situation is not a difficult one to handle. Select a piece well within the pupil's playing ability, and have it learned so well as to be played from memory if possible.

If the teacher commences in time, an extra piece can be learned without interfering with the regular lessons. The child can be instructed to let the school know that one or more pieces are in preparation. In every case, we venture to say, the teacher will be very glad for the relief of not being obliged to look for musical numbers.

Every music publisher with a large catalogue can select effective, melodious pieces suited to the Christmas season, to be played either on piano or organ. For those who sing there is plenty of material, carols, little songs for one or two voices, choruses, action songs and cantatas.

If some public school teacher asks the help of a music teacher, we hope the latter will be ready to assist. Results will show the value of this assistance.

SUGGESTIONS FOR CHRISTMAS RECITAL PROGRAM MAKERS.

Do not follow the old, well-trodden paths. Select to present some novelty to your pupils and their friends. The dramatic instinct is strong in children. Take advantage of it by working up some little Christmas cantata. Most of the leading music publishers have several that can be given easily and inexpensively. Even if you can not give the whole of the cantata select portions of one.

Another method that is suggested embodies some of the attractive features of giving a cantata, namely tableaux accompanied by music, the subject and the music being of course appropriate. The cantata can contain as generally be provided for with little or no trouble; stage accessories to make the scene more realistic are easily improvised from screens, stools, boxes, colored paper coverings, etc.

Possibly every teacher knows Schumann's little piece "Knecht Ruprecht," which is a representation musically of the German equivalent of our Santa Claus. The scene could be the interior of a home, the children in anxious expectation of the coming of Ruprecht, who is to reward them for their good or ill behavior; they are excited and somewhat apprehensive. Then he comes, and jolity reigns. Such a scene can be arranged quite readily, boys and girls taking part. Ruprecht must be fantastically dressed and disguised. During the tableaux the music should be played, the action keeping pace with the varying moods of the music.

Or take some "Santa Claus" piece, march, polka, etc., or "Coming of Santa Claus," and have tableaux or pantomimes to depict the scene with accompanying music by the piano. There are a number of pieces of not moderate difficulty, for one or two players, that can be used to advantage in this way. Every pupil of the Christmas season is certain to contain a few pieces of the kind. Do not neglect to make a little extra study and trouble in their preparation and make them more attractive.

Another favorite subject is the nativity, which can be played, while a tableau may indicate the Holy Mother bringing or the Christ Child. A subject like this must be treated with careful reverence.

These few suggestions will doubtless put teachers on their guard to devise attractive features for their children's recitals at the Christmas season.

OUTLINES FOR BIOGRAPHICAL ESSAYS. III.—BACH.

work can be divided, one pupil taking only one paragraph. A good way will be to restrict each pupil to two or three hundred word essays, which should afterward be memorized.

What of the Bach family? Had its members furnished many musicians? Why was J. S. Bach born, and when? Can you find anything concerning the first ten years of his life? Tell the story of his copying his brother's music books by moonlight; also that concerning his trip to Hamburg and to hear Buxtehude, fishes' heads. His trip to Lüneburg to hear Buxtehude, fishes' heads. His trip to Lüneburg to hear Buxtehude, fishes' heads.

How far was it? The fault found with his playing because of its elaboration. At what different places did he hold positions? Relate the story concerning Bach's thinking he played any music at all. What of his additions to figuring and to pedal playing? Bach's victory over Marchand. How many wives and children had he? Speak of his work at St. Thomas School at Leipzig. Describe his visit to Frederick the Great. Speak of his loss of sight, illness and death. Of his home life and family music.

In what musical form did he excel? What four great librettal settings did he compose? What form did he bring to its climax? What did he do for "equal temperament"? By what collection of his own works is he best known? What was accomplished by his "Well-Tempered Clavierwork"? What was his reputation in his own day as a performer? How is he considered by the modern masters? Can one lay a solid foundation as a piano player without the study of his works? Who brought Bach's works to light after they had become almost forgotten, 100 years after they were written?

WORKS OF REFERENCE. Poole's "Life of Bach"; C. F. A. Williams, "Bach"; Neumann's "History of Music"; "Famous Composers and Their Works"; articles in Grove's "Dictionary of Music"; Fiske's "Great Composers"; Hale, "A Score of Famous Composers." The most complete biography is Spitta's, but it is in few libraries.

ONCE upon a time some sailors pulled off in their boats from the Old World, and sailed away on the wide ocean. They hoped to find new land, and when they at last saw the shores of America they left their ships, and kneeling on the ground gave thanks for their safe voyage. Then they set sail again for home to tell of their discovery. There the story came much surprise, and men told their wives and again to their children, and they to their children, until it became known to many other nations.

So it came to pass that people who were not content with the home, because of poverty or oppression, began to think of America as a place where they might become wealthy, free and happy. Here then to this new land of America came the people of the Old World. They could not bring their houses, shops and churches with them, nor were they able to do for them to use, but there was plenty of room in the forest as they had cut away the trees with which they had built their log cabins. They ploughed and planted the land with corn, and sang the psalm tunes of their old country.

Years and years passed by. The wilderness became a land of states, cities and towns. The log cabins were no more to be seen, and had been replaced by handsome wood and brick buildings. The people had more leisure in which to read and think, and they sang other songs, as well as psalm tunes. There were men among them who had been paid to write their own music, but no one yet had written a song great enough for this mighty nation, which had grown from a few settlers in the wilderness. So a fund was offered to be given to the person who should compose a national song.

At that time there lived in Boston, a young German, named Matthias Keller, a poor young fellow, striving to become a good musician. He needed the money and he resolved to try to win it. When the songs had all been sent up, he had not yet been examined, his was found to be the best of them all.

Now you see from this that the love of music is in the hearts of the people and why they planned to give a great concert. This was in the year of 1872. They built a large hall in Boston, which had seats for forty thousand people. A chorus of ten thousand voices sang, and a band of one thousand instruments played. This great concert was called the "Peace Jubilee" and of course a song of peace should be sung.

Now the manager of the concert could think of no such song. Matthias Keller's was too full of war and battles, but the music was noble and full of sweet harmony. If Keller were willing and he could find some one to write more suitable words, it would be just what was needed.

Now there lived in the city a good old doctor, who, besides relieving people of their aches and pains, wrote books and poems for them to read. To him, Dr. Oliver Wendell Holmes, the manager carried Keller's music with the request that he would write words more fitted for a peace hymn.

What words could have been more suitable than the poem which he wrote, "Angel of Peace, thou hast wandered too long." It was sung by the great chorus and by it the "Peace Jubilee" will always be remembered.

The music is sometimes sung now with Keller's own words as well as those by Dr. Holmes, and by the name of "Keller's American Hymn" has been accepted by the American people as one of their great songs.

A NOVELTY that will interest the readers of the CHILDREN'S CUFF BUTTONS FOR LITTLE MUSICIANS. PAGE, and teachers of children has lately come under our notice, in the form of a small pin, at breast pin and cuff buttons, containing a musical note and the following sentiment: "Never B flat, sometimes B sharp and always B natural." They are made in sterling silver, enameled in black. The prices are low, so as to be in the reach of all children, or to the teacher who wishes to offer prizes for good work; scarf pins, 25 cents each; breast pins, 50 cents each; cuff buttons, 75 cents per pair.

These little musical novelties can be ordered from THE ETUDE can supply these pins to clubs and teachers.

FINDS AND CUFF BUTTONS FOR LITTLE MUSICIANS.

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MEMORY PICTURES: LITTLE GLADYS.

GREENWOOD, in its winter season, is a very different place from the woods and land village that the summer people know; yet it still deserves its rustic name, for everywhere are the dark green cedars and the stately pines to beautify the landscape. When the city visitors have flocked homeward, like the southward flying birds; when the last crimson leaf has withered on the ground, and the festivals of Thanksgiving have passed and Christmas is upon its heels, when you are left in Greenwood settle down for the real winter's work. We brace ourselves for snowstorms; but between whiffs, there is skating; and when the snow mantle covers the earth, the sleigh bells ring with anticipation of the merry sleighing parties to come. Then it is that my children gladly coast upon the sleds, coming into the music room with cheeks aglow and sparkling eyes, and foremost in the fun and frolic is little Gladys.

In spite of her eleven years, Gladys is still a fairly like child, fair and graceful and lithe of limb; and all the dating ones she leads her in fearlessness, despite her quiet ways. I have watched her coasting on her tiny sled, standing erect as she sped along, laughing cheerfully at the more clumsy coasters, and yet always generous in her play. What a good face was hers on those wintry days; it warmed the blood to look at her; and I knew before I gave her the choice of a piece for the monthly Musiquest what it would be. Sure enough, the moment she heard "Winter" with its "Sitting" and "Sleighbell," she chose the piece for hers. How it reminded me of Gladys, with its light note and its staccato chords! The child had a fairly good music sense, but little idea of time value; so I said to her:

"Gladys, make the runs light and even, just as you would try to skate smoothly on the ice pond; and the staccato notes may represent the sleds upon the frozen ground." These suggestions attracted the child's fancy, enabling her to render the more gliding tempo.

To help Gladys further in time keeping, I put her to playing darts with Fritz. What a contrast the two children made, Fritz so stolid and slow, but with his keen ear for rhythm, playing the bass accompaniment; while Gladys was ever flying ahead, teasing her partner when he lost his place, which he frequently did at first, while trying to keep up with the mischievous little treble player. It took many hours of patient instruction to teach the two to give a harmonious rendering of the "Gypsy Song"; but at length they played in good time and without a single break.

For three years now, Gladys has been a frequent of the music room; and how one would miss the child's bright face and sweet ways; for of all our "Memory Pictures," there is none more dear than that of little Gladys, the snow maiden of our dreams.

Virginia C. Castleman.

TEACHERS who have not tried the plan, gathering their pupils together once a week or twice a month at the studio or at the home of some member of the class are missing a valuable means of promoting good feeling among the children and of arousing and sustaining interest in their musical work. Try it. We give the essential points in some reports that have been sent us.

PASSAGE MUSIC CLUB. Miss E. W. Filler's pupils. Motto, "Practice Makes Perfect." Colors, purple and gold; flower, pansy. Meets twice a month to study the lives and works of famous composers.

STARS MUSIC CLUB. Pupils of Mrs. J. A. Allen, thirteen members. Club flower, golden poppy; colors, purple and gold. Meets every week. Program features are musical selections, study of history of music, biographies of composers, drill in pronunciation of musical terms, composers' names, etc., readings from THE ETUDE and standard works in musical literature.

ETUDE MUSIC CLUB. Pupils of Miss Jennie Baker, thirteen members. Meets monthly; colors, blue and old rose; flower, white rose; motto, "Behave," the pins furnished by THE ETUDE.

MOZART MUSIC CLUB. Pupils of Miss Carrie Taylor. Makes special study of Mozart.

ST. CECILIA MUSICAL CLUB. Club colors, purple and white; flower, violet; motto, "Act well your part, there all the honor lies." Meets monthly. Musical program and games.

ST. CECILIA CLUB. Kindergarten Class of Mrs. L. J. McGee. Motto, "Advance"; flower, rose; colors, red and blue. Studies the lives of composers, plays musical games.

CHESBROUGH CLUB. Pupils of Mrs. L. J. McGee. Motto, "Success comes labor"; colors, purple and gold; flower, chrysanthemum. Studies the lives of composers, prepares essays, and musical numbers are played from memory.

MENDELSSOHN MUSIC CLUB. Pupils of Mrs. Edna S. Sullivan, forty members. Colors, blue and white; motto, "Study the lives of composers, history of music, composing for a valuable prize offered for the best original composition; half of the Club has program in charge at each meeting; program features are: recitations, songs, instrumental selections, pantomimes, dialogues, etc.

KINDER SYMPOSIUM.

PUPILS of Miss A. L. Pratt, twenty-five members. Motto, "Patience, perseverance and practice"; colors, pink and gray. An autumn recital was given, each pupil playing a piece in harmony with the occasion; the studio was decorated with red berries and autumn bouquets. At each lesson a pupil is given a duet to read at sight with the teacher, account being kept of errors in notes, time, phrasing, fingering, as to the key of the piece, etc. At our special readings prizes are given for the best work in this sight reading. This plan has developed better readers among the pupils.

YOUNG MUSICIANS' CLUB. Junior pupils of Nellie J. Conover. Motto, "Do your best"; colors, red and silver; flower, carnation. Meets every week, studies history of music, biographies of great composers; musical numbers and musical games. Nearly all the members are subscribers to THE ETUDE.

Have you heard of our Club? 'Tis the talk of the town. Now just let me indicate why.

Though it seems like a fable, we can show we are able to succeed in whatever we try. We ought not to boast, for fear of a roast. From our elders who sure own the town, But now don't be frightened—you must be enlightened, We're deserving a place of renown.

Now tell the poems of all the masters. We play and we sing, how our voices do ring, I am sure it would cause you to smile, We give few quotations, and learn the notations, And play splendid musical games. We learn of transposing, we've never found dozing, Of great artists we know all the names. You may think it a mystery, conventional history, But it helps us learn music all right. The best of our training each week we are gaining, Each victor says: "Why, how bright."

The next time we meet, we'd be happy to greet Every lover of music in town; To say this we dare, 'tis a privilege rare, To see how we do things up brown. So now, friends, adieu, our song's nearly through, Yet to tell half we've only begun to do. Be sure to come and see, and I think you will agree, We combine all our business with fun.

To play our whole program through, day in and day out, is not only unnecessary but harmful. Much technical labor it can readily happen that what is easy becomes hard without in the least diminishing the difficulty, and what is really hard. The only way to learn well is to study with entire concentration; mechanical means will never accomplish it. Then, too, much technical application makes it difficult to gain the desired dexterity, not because the muscles are stiff but because the thoughts wander; the head is too full of details that cannot long interest the student—at least one who is intelligent. Perhaps he may stand it eight hours for one day—but not eight days for one hour.

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NOTES ON THE YEAR IN THIS MONTH'S CHILDREN'S PICTURES.

While the pictures that appear in this month's CHILDREN'S PAGE are not specially applicable to the Christmas season, they have bearing on the subject of music and the spirit of childhood. In the "Song of Trials" we see the procession filing into the church for worship with hymns and prayer books, while the fresh young hymns are filling the great dome with sweet music such a childhood alone can make. The peculiar dress worn suggests that the girls belong to some school, perhaps a charity school.

"Kinder Symphonie" is an open air scene, every element in it suggesting the spontaneous merry-making in music so characteristic of children. The expression on each separate face shows the serious earnestness with which the orchestra is doing its work, while the audience gives equally earnest, almost rapt attention.

We suggest that members of clubs take one of the pictures as the subject, a short descriptive essay or story, to be read before the others, the one which is voted the best to receive a prize.

NEARLY all school buildings in the large towns and ENTERTAINMENTS, the cities have instruments, pianos or organs, and the children who have learned to play are expected to assist in the entertainments which teachers frequently prepare to celebrate some event in natural, general or church history, for example, Washington's Birthday, Decoration Day, Arbor Day, Thanksgiving and especially the Christmas season.

We advise that music teachers make a point of helping pupils to learn some pieces suited to school entertainments at the Christmas season, so that they will be prepared to take part in the program. If the girl or boy plays credibly the teacher has the very best advertisement, far better indeed than is the case

The Etude

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ADVERTISING RATES will be sent on application. Forms close on 15th of each month for the succeeding month.

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WHAT'S the use of a holiday? Such is the thought of some. Last summer an old man who had amassed a colossal fortune passed from this life. He is understood to have said "I never took a vacation."

But this is not the thought of some. Last summer an old man who had amassed a colossal fortune passed from this life. He is understood to have said "I never took a vacation." But this is not the thought of some. Last summer an old man who had amassed a colossal fortune passed from this life. He is understood to have said "I never took a vacation."

But the value of a holiday is not simply that it releases one from work for a short time and allows muscles to relax and nerves to throw off the strain of vigorous and quick response to the various stimuli of our daily labor, and offers the opportunity of a change of environment, but far more in the effect it can have on the higher nature, on mind and our capacity for esthetic pleasure. A short rest from work does a man good; a change of scene does him good; when he has a chance to refresh his mind and to make glad his heart he is truly benefited and strengthened. And of all the days seasons of relaxation no one time has the interest and glad-making power of Christmas and attending holiday season. No one is wholly able to escape the spirit that is everywhere, in the home, in the public streets, in the shops, in the concert, in the church. For a moment or longer one loses thought of the task awaiting attention and is free to live in a higher atmosphere. He is taken out of self and made to think about giving joy, happiness, and permanent good to others. Such is the spirit of Christmas. If a little is good let us take more and keep it.

The glow of happy moments with friends and loved ones, the pleasure of having contributed to others' enjoyment should not too quickly die away. Why not be at pains to keep this beautiful Christmas spirit with us a longer time? Why should we let it die out with the advent of a new year? We have learned its inspiring influence; why then should we not extend it to January, to February, and the other months to follow? Why should we not carry into these months the spirit of thinking of others, of trying to help them, to forward them on their way? A man takes up his work after the Christmas season has passed with a better body, a more contented mind and with more real enjoyment in doing things than before. The pity is that it fades so soon.

And here is the thought for the musician. The Christmas spirit can not exert its full power without the aid of music; it can not bring out the fullest, the deepest, the best expression of man's heart without calling upon our art. Everywhere we hear music at this season, in the home, in the church, in the school,

MERRY CHRISTMAS TO EVERY READER OF THE ETUDE

in the theatre, on the concert stage, at the festivals. And beyond this quantity of music, which in itself is a tribute, is the fact that it is the highest and better instincts of man's nature that are most manifest, that most powerfully stir us at this season. And as words and actions fail to express these thoughts and feelings we are happy to pour them out in music. Therefore the musician who has made much music, who has heard much music, owes it to himself as a representative of the art to take in the Christmas spirit in generous measure and then to keep it, as a leaven for the day and weeks to come when in many hearts the glow has grown up. He can think of his pupils, of their needs, of their weakness, of their ambitions, and can give to each of the store of sympathy and interest he has retained. As he himself strives to embody the beauty and nobility of music so he can help his pupils to take it into their lives.

SOCIAL life is a necessity to man. The time was when a man shut himself up in his house and lived with his neighbors on terms that much resembled an armed truce. With the growth of the civilizing spirit followed that of the social idea. Today no man can live for himself alone. Some one has compared the individual to one grape of a large cluster. Take the latter away from its place and note how quickly it dries up, shrivels into a shell without beauty of form or color. Take a man away from his fellows, shut him up in a cell or let him seclude himself in some desert, woodland or mountain retreat, as did the hermits of old, and he loses in power to do and to feel for his brethren.

A sociological principle of great value is found in music as it is presented to the people today. In its inspired higher forms, in its most important and elaborate works it calls for many, not the single performer. The greatest artistic efforts are always called forth by the inspiration of a large and sympathetic audience; the composer writes for the whole world, not for himself or his own small circle; he gives expression to his own feelings, but in the last analysis, in his loftiest flights, the individual is always lost in the race, and we read in the masters' works the aspirations of mankind, not the prayer of the single man. In the seasons of joy, music is always called upon to help us in voicing our emotions, the freshness and vigor of which words cannot adequately set forth. Music alone offers a satisfactory means. Such is our experience at the Christmas season. Music everywhere and ten times as much as ordinarily.

This is the music teacher's opportunity and his duty as well. He should be among the people assisting them, directing them, lending his earnest enthusiasm for music, sharing with them special knowledge and skill he has gained. He cannot, in justice to his business interests, remain in his studio like an anchorite in his wilderness cave or lodge. In giving of our musical store to others we receive in return other things which enrich us. The ETUDE thoroughly believes that the music teacher should be a benefactor factor in the social and public life of the community.

HEARING music is a good thing for pupils as an aid toward culture, provided the music is good and the rendering of it is such as to promote intellectual quickening. Teachers are not slack in their duty in this respect. In the large cities they encourage their pupils to go to concerts and recitals—of course not to a recital by some direct competitor or his pupils—to attend the opera and symphony concerts, etc. Yet they frequently err in stopping at this point. Would it not be possible to go with one or two pupils to a concert and give these younger persons some help in appreciating the good things offered? At other times the teacher should arrange that several pupils go together and before going study some of the pieces on

the artist's program. This kind of interest in a pupil's welfare extends beyond the lesson hour, and brings in correspondingly larger returns. If a teacher can get his pupils—all or most of them—together once a month for friendly study of repertoire and talking over programs of visiting artists he will be aiding those pupils to listen more intelligently, to learn something from playing.

LIVE by the day is a suggestion from one of these observing philosophers of common life who put so many kernels of truth in their homely shrewd sayings. Of course the phrase is not one of half meaning. On the contrary to "live by the day" means living in the fullest sense of the word, not careless indifference to opportunity, to duty, and to trouble when it comes; it does not mean to have no thought for the future. The value of the suggestion lies in this, that every man, every woman, no matter what may be the sphere of life, can have courage and hope and faith for one day, can bear the heat and toil of one day without shrinking. The thoughtful teacher of music, for example, who learns to think more of each day and less of the entire season, comes to think of his or her work as a succession of days, each with responsibilities, with victories, apparent defeats, it may be, yet with no true grounds for absolute discouragement. Once this idea of looking after each day, as it comes, is ground into the teacher's philosophy of living and working he has greater courage. Teaching problems that appear formidable in the aggregate are solved if taken in detail; difficulties on the business side of the profession lose terror when attacked separately; troublesome pupils can be studied individually. One happy solution a day is a victory and strength for the future.

HOME FOR AGED MUSIC TEACHERS.

THERE is now in Philadelphia a fully equipped Home for Music Teachers who have passed the age of activity and are in a state of dependence. It is ready for occupancy, with accommodations for twelve persons, but the building can easily be enlarged to double the capacity. The home has been purchased outright, and the financial support of the institution is assured. The parties directly responsible for its establishment being fully capable of placing it on a sound financial basis, not only for the present but for the future as well. The management of the affairs is in the hands of a committee of seven.

The building was handsomely equipped for a club house, hence the appointments are of the best, including the latest methods of heating and lighting—the electric and plumbing fixtures being of the latest and most approved device.

For the present the Home will be open only to men, but later on provision will be made for women music teachers as well. The rules of admission are not stringent, only setting forth in a general way that the applicant must be sixty-five years of age and shall have followed the profession of a teacher of music in the United States for twenty-five years as a sole means of livelihood, and be at present incapacitated for such work from old age or other good cause.

The fact that this Music Teachers' Home is the first of its kind to be established in this country would seem to indicate that instructors in music might be more forehanded than some other professions, yet it is nevertheless true that when poverty does come to these it is with startling distinctiveness and heavy weight. Hence this Home must find a need, furnishing, as it does, a place of refuge from the privations of a poverty-stricken old age.

Information concerning the Home may be secured or application made by addressing the Secretary, 230 South Third Street, Philadelphia, Pa.

THE CASTANETS

W. L. BLUMENSCHIEIN, Op. 114

Tempo di Bolero M.M. ♩ = 100

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Musical score for "THE ETUDE" on page 778. The score consists of six systems of music, each with a piano (p) and organ (o) part. The key signature is one sharp (F#). The first system includes a piano part with a *pp* dynamic and an organ part with a *p* dynamic. The second system includes a piano part with a *p* dynamic and an organ part with a *p* dynamic. The third system includes a piano part with a *f* dynamic and an organ part with a *p* dynamic. The fourth system includes a piano part with a *p* dynamic and an organ part with a *p* dynamic. The fifth system includes a piano part with a *p* dynamic and an organ part with a *p* dynamic. The sixth system includes a piano part with a *p* dynamic and an organ part with a *p* dynamic.

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When the Lights Are Low

REVERIE

SECONDO

Andante comodo con espress. M.M. $\text{♩} = 76$

H. ENGELMANN

Solo

p *rit* *lungu* *p dolce cantabile*

a tempo *p rit* *mf* *p tranquillo* *mf* *p rit*

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When the Lights Are Low

REVERIE

PRIMO

H. ENGELMANN

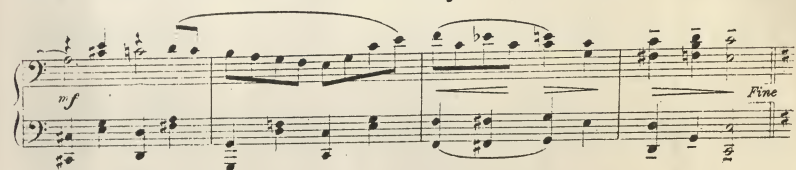
Andante comodo con espress. M.M. $\text{♩} = 76$

p *rit* *lungu* *p dolce cantabile*

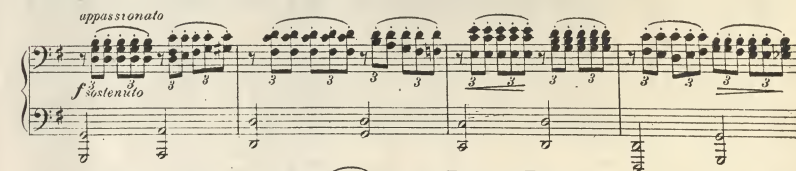
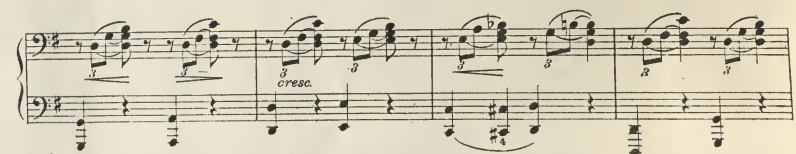
a tempo *p rit* *mf* *p tranquillo* *mf* *p rit*

THE ETUDE

SECONDO



Animato con espress.



THE ETUDE

PRIMO



Animato con espress.



THE DYING POET

Revised, edited and fingered by Anthony Stankowitch

LOUIS MOREAU GOTTSCHALK

Andante moderato M.M. ♩ = 50

p

f brillante

ossess. e rit.

mf

a tempo

dim. e rit.

a tempo

a tempo

a tempo

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mf

a tempo

marcato il canto

celeste

dim. e rit.

a tempo

pp

cresc.

rit.

dolce

a tempo

p

sempre marcato

agitato

(3 2 1) a) $\begin{matrix} 3 & 2 & 1 \\ 2 & 2 & 2 \end{matrix}$ *un poco rall.*
a tempo *pp*
f *dim. e rit.*
dolce *p* *a tempo*
un poco rit. *a tempo* *pp*
pp

a) This abbreviation $\begin{matrix} (31) \\ 2 \end{matrix}$ is to be executed thus: $\begin{matrix} (3 & 2 & 1) \\ 2 & 2 & 2 \end{matrix}$

f *dim. e rit.* *p a tempo*
cresc.
ff con passione
p rit. *a tempo* *pp*
celeste *rall.* *p lento scompare il canto*
rallentando dying away *pp*

WEDDING DREAM

CARL WOLF

Moderato con espress. M. M. ♩ = 76

p

p dolc.

rit.

a tempo

pp

mf

p delicato

queto.

Fine

Agitato M. M. ♩ = 84

mf

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f

sempre triplets

ff

rit.

tranquillo

mf

dim.

pp

h.

D.S.

I AM A SOLDIER

MARCH

A.J.DAVIS

"On the White Keys"

Tempo di Marcia M.M. $\frac{1}{2}$ = 116

The musical score for "I Am a Soldier" is a march in 2/4 time. It begins with a piano introduction marked "On the White Keys". The main melody is written for piano and includes various musical notations such as accents, slurs, and dynamic markings. The score is divided into sections, including a Trio section. The piece concludes with a "D.C." (Da Capo) instruction.

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American Musical Composition

HAVE we an American school of music and of composition? Such is the question frequently asked of musicians and critics, and the answers have by no means been in agreement. Some have been optimistic, some have been prophetic, some have been hopeful, and others openly pessimistic in the spirit of the old-time cynics who said, "Can any good thing come out of Nazareth?" Can the American people show anything deserving the name of real music? Have we done anything yet to place us in rank with the other nations, those of Europe from whom we have sprung? Have we anything distinctive to offer? And beyond this, what is the promise of the work going on all around us, in the East, in the South, in the Middle West, in the Coast States? Everywhere is activity. Just now the question is, What shall come from all this activity in musical work?

That American men and women, not few in number, have given time and study, and with motives, to work in composition, is proven by the two-page illustration which follows, containing the portraits of upwards of two hundred American musicians who have won recognition in various lines of musical composition. Here are represented composers who have put their strength into large forms, orchestral works, oratorios and cantatas, such as Macdowell, Mrs. Beach, Henry K. Hadley, George W. Chadwick, Frank van der Stucken, H. W. Parker, Dudley Buck, J. C. Palmé, H. B. Shelly and W. W. Gilchrist; in chamber music, such as Arthur Fiske, E. H. Kroeger, B. Klein, Adolph Weidig and H. H. Huss; in song, the work of many who have placed before the public works for piano and for the voice and for the organ of sterling worth and high artistic qualities.

It is true that it is only here and there that we can place our hands on passages or ideas that one feels justified in acclaiming as distinctive and different from the European models which all have had in their student days, under German, French and English teachers. Our people are tinged deeply with a cosmopolitan spirit. New England is "New England" no longer, for the influx of immigrants to factory towns has changed that. The Middle States no longer have a preponderance of men of the Anglo-Saxon, Scotch, Irish races. Everywhere the mills and mines have called in a host of laborers from Europe. The South is changing. In the Western States, Swedes, Norwegians, Germans, Italians, Jews fill the cities and the rural districts, and each race has brought hither the characteristic note and the folk-songs that grow in the old home.

In an article published last year Mr. Raport Hughes, the author of that very valuable work "Contemporary American Composers" speaks on the subject in an illuminating way. "We quote": "According to acoustic theory and experience, every tone and every combination of tones sets up other tones above and below. Out of all the songs and folk-songs that are in America to-day, can we hope to hear above the jangle above the song, soaring overtones that we shall call the American tone? "At any rate, whatever our hope, we must expect that we shall still attain the one unified song, these multitudinous instruments must be brought to one accord. And that requires time."

"In American music there had to be a long period of assimilating and tuning together all the instruments and all the families of instruments. But there has been discord enough, twirling enough. It is high time for the American Symphony to begin. Some of us believe that Kappelmeister Uncle Sam is about ready to start, or perhaps has already begun—but very softly."

"And now, what sort of music shall we expect to hear? Looking at the various elements, the problem is a perplexing one. Here is a nation containing almost all the races known to earth. Many of them are sparsely represented, but of many others there are such large quantities that they can not be neglected in such a calculation. No prophecy concerning American music of the future can afford to ignore the contributions and musical influence of the following distinct races: English, Irish, Scotch, Welsh, German, Austrian, Italian, French, Jewish, Dutch, Spanish, Hungarian, Polish, Norwegian, Swedish, Danish, Russian, Finnish, Negro, Turkish, American-Indian, Syrian, Chinese, and Japanese."

The first expectation would be that the Anglo-Saxon element would predominate. I am afraid that it does. Afraid?—yes; for those of us who usurp the title of pure American because we are of British ancestry must shut small when it comes to music. This is especially true of Puritan descendants, for the Puritans abhorred almost all forms of music. They considered musical instruments to be the very tools of the devil. It was our Puritan ancestors who opposed the whole principle of written music; they mentioned no reasons against the writing and printing of music; these are four of them:—

"1st, it is popish; 2nd, it will introduce instruments; 3rd, the names of the notes are blasphemous; 4th, it is needless, the old way being good enough."

"Scotland, England, Ireland and Wales have given the world many of its most beautiful folk-songs; they were among the earliest races to develop the modern spirit in music, and yet they have never given the world one composer worthy to stand in the first, or even in the second rank of the great. They make a bad use of the name of Henry Purcell, and yet no one except a few desperate English enthusiasts would soberly call him, at his very greatest, anything more than charming. The proof of his minority is plain; if he had never lived, music to-day would not be appreciably different."

"The truth is that there is more creative and intrinsic music in the little finger of Germany, Italy, France, Hungary, Poland or Denmark than in all four limbs of Great Britain. We must be thankful that the United States has been an asylum for exiles of other people than these."

"The Netherlands settled New York at a time when Flemish music was great in the world, but there was no apparent importation of the genius of Flanders in the Dutch hells of the Dutch."

"The first real awakening of music in the American wilderness was when the young German Jewish-frieds strolled into the magic forest. Until a recent date, practically all of the solid and ambitious music in America was made by men of German blood or by men trained under German conditions here or abroad. Even that music was not of importance in a world-wide sense, but it was right in kind if not of high degree; for it was based upon no illiterate and formless improvisations or "native woodchuck wild," but upon a deep study of the mechanics and the materials, the traditions, the ideals, the grammar, the form, and the spirit of music as a high and difficult art. By these steps alone can music, or any other art or science, truly progress."

It would be interesting, did space permit, to trace the successive steps by which American music developed, for which credit is to be given to adopted as well as native sons. Every man or woman who went to Europe to study and returned home to labor became a nucleus for a developing circle, a teacher of our youth, a force for progress. Theodore Thomas used to say that popular music was familiar music, and certainly our American musical pioneers, such as Prof. Fiske, Dudley Buck, J. C. D. Parker, Wm. Mason and Theodore Thomas did all that could be asked of them to make the treasures of musical literature familiar to the American public, and, in the course of years, correspondingly popular. The increase in orchestral organizations is an unmistakable tribute to the increase of musical culture and popular appreciation.

Another element of great value has been the organization and working of music festivals all over the land, East, South, West and the Coast States. When people learn to support music they want more to support, and then the native composer has a chance for his linings. It is a good thing for American

music that our people, like the English, are fond of choral music. This branch is a most valuable training school for the composer.

It is fitting that an article on American composition should bear tribute to the courage and true-hearted spirit shown by our men and women in setting bravely to work when there was and still is, for that matter, little hope for a composer to receive a commensurate reward for the time and labor spent in composition, to say nothing of a return for the money spent in preparing for the career. The public has been indifferent to works, in the large forms particularly, produced by our own men and women. Only here and there did one win a hearing and some little reward. And yet they have kept at work, each new effort giving strength and skill in the technique of composition and greater readiness and fertility in invention. For some recognition came and others are winning, and this is the ground of hope for more, particularly the young men and women of to-day from whose ranks will come, let us hope, some who will carry the American name high into the ranks of the Masters of Music. Mr. Hughes has the following to say on this point:

"But in hunting for a national music, we must not expect to find a whole nation suddenly adopting one musical uniform. A national music is in all cases less national than individual; it is the existence of a few giants whose individuality is supreme though it is founded on racial traits. Around each individuality gathers a school of smaller individualities; likewise racial, and caught up in the sweep of the spirit of the times. Below these disciples gathers a host of mere imitators. The image of a mountain range is exact. Musical schools, some in nations like the great upheavals that make a Himalayan chain."

"America as yet has been hardly more than rolling prairie. What is needed is the appearance, the uplift of some powerful individuality who shall rise like a young giant and, laughing in his strength, shake off conventionalities, set figures, old customs, old theories, rigid forms, and all the other weights that bury and oppress genius. What is needed is someone who dares to be himself, and who has a self of distinction and importance."

PRIZE ESSAY CONTEST.

AN important feature in educational work in schools and colleges is teaching pupils to think logically and to express themselves clearly in writing and in speech. The number of well-educated young men and young women in the musical profession is increasing every year. These persons are alert in thought, keen in observation and thorough in the tests they may make of educational methods and devices. THE ETUDE, from time to time, has stimulated teachers to the careful, thoughtful expression of their views on educational matters in music, by the offer of liberal prizes for articles suited to its columns. By this means a number of persons whose communications are highly valued by our readers were interested in educational musical literature.

The editor is pleased to announce a new competition in which there will be

Five Prizes, \$25.00 Each,

for the best five articles on topics suitable for the pages of THE ETUDE. Hitherto some experienced writers have been unwilling to send essays, under prize conditions, as they did not care to be rated second or third to some other person. The present contest places all who win prizes on the same footing; the awards will be equal in value and rank.

SUGGESTIONS.

Articles may contain 1,000 to 2,000 words. The competition will be open until January 15, 1907. Writers may send more than one essay.

Do not send historical or biographical articles, or discussions of a critical or esthetic nature. The most desirable topics are those connected with practical work in the teaching and study of music or success in professional life.

Write on one side of the sheet only. Do not roll the manuscript.

Be sure to place your name and address on the essay.

Living American Composers

Living American Composers

Top Row (Left to Right):

- 1. Dudley Buck
- 2. Edward MacDowell
- 3. Miss Letitia Catherine Vanah
- 4. Miss Marie Lucile Bond
- 5. Miss Patty Blair
- 6. Florence Buckham Joyce
- 7. Mrs. Clara Catherine Keane
- 8. Mrs. Joseph E. Orr
- 9. Miss Henrietta Ringgold
- 10. Miss Helen Hood
- 11. Arthur S. Davis
- 12. William C. Smith

Second Row (Left to Right):

- 13. H. C. Chapin
- 14. Arthur J. Lowell
- 15. C. B. Hawley
- 16. Richard Henry Warren
- 17. W. H. Spalding
- 18. Clayton Johns
- 19. Victor Harris
- 20. Katharine Cook
- 21. J. C. Burdick
- 22. Miss Josephine Parsons
- 23. Henry F. Gilbert

Third Row (Left to Right):

- 24. Henry K. Husley
- 25. Lawrence Clinger
- 26. Rosalind de Koren
- 27. Frank K. Keizer
- 28. Benjamin C. Foster
- 29. Joseph A. Hille
- 30. William Scherer
- 31. John Pfeiffer
- 32. John Augustus Darling
- 33. Richard Zecher
- 34. Charles E. Barnum
- 35. Carl Wilhelm Kern
- 36. W. P. Hallett
- 37. Philip Henry Grogg

Fourth Row (Left to Right):

- 38. Carlos Troyer
- 39. W. Francis Lucas
- 40. Joseph A. Hille
- 41. William Scherer
- 42. John Pfeiffer
- 43. John Augustus Darling
- 44. Richard Zecher
- 45. Charles E. Barnum
- 46. Carl Wilhelm Kern
- 47. W. P. Hallett
- 48. Philip Henry Grogg

Fifth Row (Left to Right):

- 49. Mrs. Ella May Smith
- 50. Mrs. Caroline Smith
- 51. Albert A. P. Newcomb
- 52. John H. A. Beach
- 53. Mrs. Margaret Kuhlman Lang
- 54. Adolph Martin Fournier
- 55. John Knowles Paine
- 56. Mrs. Margaret Fournier
- 57. Mrs. E. C. Fournier
- 58. Mrs. E. C. Fournier
- 59. Mrs. E. C. Fournier

Sixth Row (Left to Right):

- 60. John Philip Sousa
- 61. Frederick W. Root
- 62. Edward W. Wood
- 63. Nathaniel Clifford Page
- 64. John H. A. Beach
- 65. Mrs. Margaret Kuhlman Lang
- 66. Adolph Martin Fournier
- 67. John Knowles Paine
- 68. Mrs. Margaret Fournier
- 69. Mrs. E. C. Fournier
- 70. Mrs. E. C. Fournier

Seventh Row (Left to Right):

- 71. W. C. F. Seaback
- 72. Harvey Worthington Loomis
- 73. Edward W. Wood
- 74. Harry Rowe Shockey
- 75. John H. A. Beach
- 76. Mrs. Margaret Kuhlman Lang
- 77. Adolph Martin Fournier
- 78. John Knowles Paine
- 79. Mrs. Margaret Fournier
- 80. Mrs. E. C. Fournier
- 81. Mrs. E. C. Fournier

Eighth Row (Left to Right):

- 82. Frank van der Stucken
- 83. Edward W. Wood
- 84. Harry Rowe Shockey
- 85. John H. A. Beach
- 86. Mrs. Margaret Kuhlman Lang
- 87. Adolph Martin Fournier
- 88. John Knowles Paine
- 89. Mrs. Margaret Fournier
- 90. Mrs. E. C. Fournier
- 91. Mrs. E. C. Fournier
- 92. Mrs. E. C. Fournier

Ninth Row (Left to Right):

- 93. Nathaniel Irving Husa
- 94. Louis W. J. Kautsky
- 95. Joseph Campbell-Lipton
- 96. Carl Koenig
- 97. W. H. Wagnon
- 98. Francis L. York
- 99. Emma Wagnon Zerkow
- 100. Frederick Russell Burton
- 101. F. Adolphus Fournier
- 102. Frederick S. Shockey
- 103. Adam Grisel
- 104. Arthur Reginald Laule
- 105. G. A. Grant-Schaefer

Tenth Row (Left to Right):

- 106. William H. Fung
- 107. Edward Bates Perry
- 108. David M. Leveitt
- 109. Thomas Clanton Callaway
- 110. A. W. Lanning
- 111. J. Arthur Denham
- 112. Adolph W. Wagnon
- 113. Bruno Oger Kautsky
- 114. Thomas Wagnon
- 115. Frederic Chyng

Eleventh Row (Left to Right):

- 116. John Philip Sousa
- 117. Frederick W. Root
- 118. Edward W. Wood
- 119. Nathaniel Clifford Page
- 120. John H. A. Beach
- 121. Mrs. Margaret Kuhlman Lang
- 122. Adolph Martin Fournier
- 123. John Knowles Paine
- 124. Mrs. Margaret Fournier
- 125. Mrs. E. C. Fournier
- 126. Mrs. E. C. Fournier

Twelfth Row (Left to Right):

- 127. W. C. F. Seaback
- 128. Harvey Worthington Loomis
- 129. Edward W. Wood
- 130. Harry Rowe Shockey
- 131. John H. A. Beach
- 132. Mrs. Margaret Kuhlman Lang
- 133. Adolph Martin Fournier
- 134. John Knowles Paine
- 135. Mrs. Margaret Fournier
- 136. Mrs. E. C. Fournier
- 137. Mrs. E. C. Fournier

Thirteenth Row (Left to Right):

- 138. Frank van der Stucken
- 139. Edward W. Wood
- 140. Harry Rowe Shockey
- 141. John H. A. Beach
- 142. Mrs. Margaret Kuhlman Lang
- 143. Adolph Martin Fournier
- 144. John Knowles Paine
- 145. Mrs. Margaret Fournier
- 146. Mrs. E. C. Fournier
- 147. Mrs. E. C. Fournier
- 148. Mrs. E. C. Fournier

Fourteenth Row (Left to Right):

- 149. Nathaniel Irving Husa
- 150. Louis W. J. Kautsky
- 151. Joseph Campbell-Lipton
- 152. Carl Koenig
- 153. W. H. Wagnon
- 154. Francis L. York
- 155. Emma Wagnon Zerkow
- 156. Frederick Russell Burton
- 157. F. Adolphus Fournier
- 158. Frederick S. Shockey
- 159. Adam Grisel
- 160. Arthur Reginald Laule
- 161. G. A. Grant-Schaefer

Fifteenth Row (Left to Right):

- 162. William H. Fung
- 163. Edward Bates Perry
- 164. David M. Leveitt
- 165. Thomas Clanton Callaway
- 166. A. W. Lanning
- 167. J. Arthur Denham
- 168. Adolph W. Wagnon
- 169. Bruno Oger Kautsky
- 170. Thomas Wagnon
- 171. Frederic Chyng

Sixteenth Row (Left to Right):

- 172. John Philip Sousa
- 173. Frederick W. Root
- 174. Edward W. Wood
- 175. Nathaniel Clifford Page
- 176. John H. A. Beach
- 177. Mrs. Margaret Kuhlman Lang
- 178. Adolph Martin Fournier
- 179. John Knowles Paine
- 180. Mrs. Margaret Fournier
- 181. Mrs. E. C. Fournier
- 182. Mrs. E. C. Fournier

Seventeenth Row (Left to Right):

- 183. W. C. F. Seaback
- 184. Harvey Worthington Loomis
- 185. Edward W. Wood
- 186. Harry Rowe Shockey
- 187. John H. A. Beach
- 188. Mrs. Margaret Kuhlman Lang
- 189. Adolph Martin Fournier
- 190. John Knowles Paine
- 191. Mrs. Margaret Fournier
- 192. Mrs. E. C. Fournier
- 193. Mrs. E. C. Fournier

Eighteenth Row (Left to Right):

- 194. Frank van der Stucken
- 195. Edward W. Wood
- 196. Harry Rowe Shockey
- 197. John H. A. Beach
- 198. Mrs. Margaret Kuhlman Lang
- 199. Adolph Martin Fournier
- 200. John Knowles Paine
- 201. Mrs. Margaret Fournier
- 202. Mrs. E. C. Fournier
- 203. Mrs. E. C. Fournier
- 204. Mrs. E. C. Fournier

Nineteenth Row (Left to Right):

- 205. Nathaniel Irving Husa
- 206. Louis W. J. Kautsky
- 207. Joseph Campbell-Lipton
- 208. Carl Koenig
- 209. W. H. Wagnon
- 210. Francis L. York
- 211. Emma Wagnon Zerkow
- 212. Frederick Russell Burton
- 213. F. Adolphus Fournier
- 214. Frederick S. Shockey
- 215. Adam Grisel
- 216. Arthur Reginald Laule
- 217. G. A. Grant-Schaefer

Twentieth Row (Left to Right):

- 218. William H. Fung
- 219. Edward Bates Perry
- 220. David M. Leveitt
- 221. Thomas Clanton Callaway
- 222. A. W. Lanning
- 223. J. Arthur Denham
- 224. Adolph W. Wagnon
- 225. Bruno Oger Kautsky
- 226. Thomas Wagnon
- 227. Frederic Chyng

Twenty-first Row (Left to Right):

- 228. John Philip Sousa
- 229. Frederick W. Root
- 230. Edward W. Wood
- 231. Nathaniel Clifford Page
- 232. John H. A. Beach
- 233. Mrs. Margaret Kuhlman Lang
- 234. Adolph Martin Fournier
- 235. John Knowles Paine
- 236. Mrs. Margaret Fournier
- 237. Mrs. E. C. Fournier
- 238. Mrs. E. C. Fournier

Twenty-second Row (Left to Right):

- 239. W. C. F. Seaback
- 240. Harvey Worthington Loomis
- 241. Edward W. Wood
- 242. Harry Rowe Shockey
- 243. John H. A. Beach
- 244. Mrs. Margaret Kuhlman Lang
- 245. Adolph Martin Fournier
- 246. John Knowles Paine
- 247. Mrs. Margaret Fournier
- 248. Mrs. E. C. Fournier
- 249. Mrs. E. C. Fournier

Twenty-third Row (Left to Right):

- 250. Frank van der Stucken
- 251. Edward W. Wood
- 252. Harry Rowe Shockey
- 253. John H. A. Beach
- 254. Mrs. Margaret Kuhlman Lang
- 255. Adolph Martin Fournier
- 256. John Knowles Paine
- 257. Mrs. Margaret Fournier
- 258. Mrs. E. C. Fournier
- 259. Mrs. E. C. Fournier
- 260. Mrs. E. C. Fournier

Twenty-fourth Row (Left to Right):

- 261. Nathaniel Irving Husa
- 262. Louis W. J. Kautsky
- 263. Joseph Campbell-Lipton
- 264. Carl Koenig
- 265. W. H. Wagnon
- 266. Francis L. York
- 267. Emma Wagnon Zerkow
- 268. Frederick Russell Burton
- 269. F. Adolphus Fournier
- 270. Frederick S. Shockey
- 271. Adam Grisel
- 272. Arthur Reginald Laule
- 273. G. A. Grant-Schaefer

Twenty-fifth Row (Left to Right):

- 274. William H. Fung
- 275. Edward Bates Perry
- 276. David M. Leveitt
- 277. Thomas Clanton Callaway
- 278. A. W. Lanning
- 279. J. Arthur Denham
- 280. Adolph W. Wagnon
- 281. Bruno Oger Kautsky
- 282. Thomas Wagnon
- 283. Frederic Chyng

Twenty-sixth Row (Left to Right):

- 284. John Philip Sousa
- 285. Frederick W. Root
- 286. Edward W. Wood
- 287. Nathaniel Clifford Page
- 288. John H. A. Beach
- 289. Mrs. Margaret Kuhlman Lang
- 290. Adolph Martin Fournier
- 291. John Knowles Paine
- 292. Mrs. Margaret Fournier
- 293. Mrs. E. C. Fournier
- 294. Mrs. E. C. Fournier

Twenty-seventh Row (Left to Right):

- 295. W. C. F. Seaback
- 296. Harvey Worthington Loomis
- 297. Edward W. Wood
- 298. Harry Rowe Shockey
- 299. John H. A. Beach
- 300. Mrs. Margaret Kuhlman Lang
- 301. Adolph Martin Fournier
- 302. John Knowles Paine
- 303. Mrs. Margaret Fournier
- 304. Mrs. E. C. Fournier
- 305. Mrs. E. C. Fournier

Twenty-eighth Row (Left to Right):

- 306. Frank van der Stucken
- 307. Edward W. Wood
- 308. Harry Rowe Shockey
- 309. John H. A. Beach
- 310. Mrs. Margaret Kuhlman Lang
- 311. Adolph Martin Fournier
- 312. John Knowles Paine
- 313. Mrs. Margaret Fournier
- 314. Mrs. E. C. Fournier
- 315. Mrs. E. C. Fournier
- 316. Mrs. E. C. Fournier

Twenty-ninth Row (Left to Right):

- 317. Nathaniel Irving Husa
- 318. Louis W. J. Kautsky
- 319. Joseph Campbell-Lipton
- 320. Carl Koenig
- 321. W. H. Wagnon
- 322. Francis L. York
- 323. Emma Wagnon Zerkow
- 324. Frederick Russell Burton
- 325. F. Adolphus Fournier
- 326. Frederick S. Shockey
- 327. Adam Grisel
- 328. Arthur Reginald Laule
- 329. G. A. Grant-Schaefer

Thirtieth Row (Left to Right):

- 330. William H. Fung
- 331. Edward Bates Perry
- 332. David M. Leveitt
- 333. Thomas Clanton Callaway
- 334. A. W. Lanning
- 335. J. Arthur Denham
- 336. Adolph W. Wagnon
- 337. Bruno Oger Kautsky
- 338. Thomas Wagnon
- 339. Frederic Chyng

Thirty-first Row (Left to Right):

- 340. John Philip Sousa
- 341. Frederick W. Root
- 342. Edward W. Wood
- 343. Nathaniel Clifford Page
- 344. John H. A. Beach
- 345. Mrs. Margaret Kuhlman Lang
- 346. Adolph Martin Fournier
- 347. John Knowles Paine
- 348. Mrs. Margaret Fournier
- 349. Mrs. E. C. Fournier
- 350. Mrs. E. C. Fournier

Thirty-second Row (Left to Right):

- 351. W. C. F. Seaback
- 352. Harvey Worthington Loomis
- 353. Edward W. Wood
- 354. Harry Rowe Shockey
- 355. John H. A. Beach
- 356. Mrs. Margaret Kuhlman Lang
- 357. Adolph Martin Fournier
- 358. John Knowles Paine
- 359. Mrs. Margaret Fournier
- 360. Mrs. E. C. Fournier
- 361. Mrs. E. C. Fournier

Thirty-third Row (Left to Right):

- 362. Frank van der Stucken
- 363. Edward W. Wood
- 364. Harry Rowe Shockey
- 365. John H. A. Beach
- 366. Mrs. Margaret Kuhlman Lang
- 367. Adolph Martin Fournier
- 368. John Knowles Paine
- 369. Mrs. Margaret Fournier
- 370. Mrs. E. C. Fournier
- 371. Mrs. E. C. Fournier
- 372. Mrs. E. C. Fournier

Thirty-fourth Row (Left to Right):

- 373. Nathaniel Irving Husa
- 374. Louis W. J. Kautsky
- 375. Joseph Campbell-Lipton
- 376. Carl Koenig
- 377. W. H. Wagnon
- 378. Francis L. York
- 379. Emma Wagnon Zerkow
- 380. Frederick Russell Burton
- 381. F. Adolphus Fournier
- 382. Frederick S. Shockey
- 383. Adam Grisel
- 384. Arthur Reginald Laule
- 385. G. A. Grant-Schaefer

Thirty-fifth Row (Left to Right):

- 386. William H. Fung
- 387. Edward Bates Perry
- 388. David M. Leveitt
- 389. Thomas Clanton Callaway
- 390. A. W. Lanning
- 391. J. Arthur Denham
- 392. Adolph W. Wagnon
- 393. Bruno Oger Kautsky
- 394. Thomas Wagnon
- 395. Frederic Chyng

Thirty-sixth Row (Left to Right):

- 396. John Philip Sousa
- 397. Frederick W. Root
- 398. Edward W. Wood
- 399. Nathaniel Clifford Page
- 400. John H. A. Beach
- 401. Mrs. Margaret Kuhlman Lang
- 402. Adolph Martin Fournier
- 403. John Knowles Paine
- 404. Mrs. Margaret Fournier
- 405. Mrs. E. C. Fournier
- 406. Mrs. E. C. Fournier

Thirty-seventh Row (Left to Right):

- 407. W. C. F. Seaback
- 408. Harvey Worthington Loomis
- 409. Edward W. Wood
- 410. Harry Rowe Shockey
- 411. John H. A. Beach
- 412. Mrs. Margaret Kuhlman Lang
- 413. Adolph Martin Fournier
- 414. John Knowles Paine
- 415. Mrs. Margaret Fournier
- 416. Mrs. E. C. Fournier
- 417. Mrs. E. C. Fournier

Thirty-eighth Row (Left to Right):

- 418. Frank van der Stucken
- 419. Edward W. Wood
- 420. Harry Rowe Shockey
- 421. John H. A. Beach
- 422. Mrs. Margaret Kuhlman Lang
- 423. Adolph Martin Fournier
- 424. John Knowles Paine
- 425. Mrs. Margaret Fournier
- 426. Mrs. E. C. Fournier
- 427. Mrs. E. C. Fournier
- 428. Mrs. E. C. Fournier

Thirty-ninth Row (Left to Right):

- 429. Nathaniel Irving Husa
- 430. Louis W. J. Kautsky
- 431. Joseph Campbell-Lipton
- 432. Carl Koenig
- 433. W. H. Wagnon
- 434. Francis L. York
- 435. Emma Wagnon Zerkow
- 436. Frederick Russell Burton
- 437. F. Adolphus Fournier
- 438. Frederick S. Shockey
- 439. Adam Grisel
- 440. Arthur Reginald Laule
- 441. G. A. Grant-Schaefer

Fortieth Row (Left to Right):

- 442. William H. Fung
- 443. Edward Bates Perry
- 444. David M. Leveitt
- 445. Thomas Clanton Callaway
- 446. A. W. Lanning
- 447. J. Arthur Denham
- 448. Adolph W. Wagnon
- 449. Bruno Oger Kautsky
- 450. Thomas Wagnon
- 451. Frederic Chyng

Forty-first Row (Left to Right):

- 452. John Philip Sousa
- 453. Frederick W. Root
- 454. Edward W. Wood
- 455. Nathaniel Clifford Page
- 456. John H. A. Beach
- 457. Mrs. Margaret Kuhlman Lang
- 458. Adolph Martin Fournier
- 459. John Knowles Paine
- 460. Mrs. Margaret Fournier
- 461. Mrs. E. C. Fournier
- 462. Mrs. E. C. Fournier

Forty-second Row (Left to Right):

- 463. W. C. F. Seaback
- 464. Harvey Worthington Loomis
- 465. Edward W. Wood
- 466. Harry Rowe Shockey
- 467. John H. A. Beach
- 468. Mrs. Margaret Kuhlman Lang
- 469. Adolph Martin Fournier
- 470. John Knowles Paine
- 471. Mrs. Margaret Fournier
- 472. Mrs. E. C. Fournier
- 473. Mrs. E. C. Fournier

Forty-third Row (Left to Right):

- 474. Frank van der Stucken
- 475. Edward W. Wood
- 476. Harry Rowe Shockey
- 477. John H. A. Beach
- 478. Mrs. Margaret Kuhlman Lang
- 479. Adolph Martin Fournier
- 480. John Knowles Paine
- 481. Mrs. Margaret Fournier
- 482. Mrs. E. C. Fournier
- 483. Mrs. E. C. Fournier
- 484. Mrs. E. C. Fournier

Forty-fourth Row (Left to Right):

- 485. Nathaniel Irving Husa
- 486. Louis W. J. Kautsky
- 487. Joseph Campbell-Lipton
- 488. Carl Koenig
- 489. W. H. Wagnon
- 490. Francis L. York
- 491. Emma Wagnon Zerkow
- 492. Frederick Russell Burton
- 493. F. Adolphus Fournier
- 494. Frederick S. Shockey
- 495. Adam Grisel
- 496. Arthur Reginald Laule
- 497. G. A. Grant-Schaefer

Forty-fifth Row (Left to Right):

- 498. William H. Fung
- 499. Edward Bates Perry
- 500. David M. Leveitt
- 501. Thomas Clanton Callaway
- 502. A. W. Lanning
- 503. J. Arthur Denham
- 504. Adolph W. Wagnon
- 505. Bruno Oger Kautsky
- 506. Thomas Wagnon
- 507. Frederic Chyng

Forty-sixth Row (Left to Right):

- 508. John Philip Sousa
- 509. Frederick W. Root
- 510. Edward W. Wood
- 511. Nathaniel Clifford Page
- 512. John H. A. Beach
- 513. Mrs. Margaret Kuhlman Lang
- 514. Adolph Martin Fournier
- 515. John Knowles Paine
- 516. Mrs. Margaret Fournier
- 517. Mrs. E. C. Fournier
- 518. Mrs. E. C. Fournier

Forty-seventh Row (Left to Right):

- 519. W. C. F. Seaback
- 520. Harvey Worthington Loomis
- 521. Edward W. Wood
- 522. Harry Rowe Shockey
- 523. John H. A. Beach
- 524. Mrs. Margaret Kuhlman Lang
- 525. Adolph Martin Fournier
- 526. John Knowles Paine
- 527. Mrs. Margaret Fournier
- 528. Mrs. E. C. Fournier
- 529. Mrs. E. C. Fournier

Forty-eighth Row (Left to Right):

- 530. Frank van der Stucken
- 531. Edward W. Wood
- 532. Harry Rowe Shockey
- 533. John H. A. Beach
- 534. Mrs. Margaret Kuhlman Lang
- 535. Adolph Martin Fournier
- 536. John Knowles Paine
- 537. Mrs. Margaret Fournier
- 538. Mrs. E. C. Fournier
- 539. Mrs. E. C. Fournier
- 540. Mrs. E. C. Fournier

Forty-ninth Row (Left to Right):

- 541. Nathaniel Irving Husa
- 542. Louis W. J. Kautsky
- 543. Joseph Campbell-Lipton
- 544. Carl Koenig
- 545. W. H. Wagnon
- 546. Francis L. York
- 547. Emma Wagnon Zerkow
- 548. Frederick Russell Burton
- 549. F. Adolphus Fournier
- 550. Frederick S. Shockey
- 551. Adam Grisel
- 552. Arthur Reginald Laule
- 553. G. A. Grant-Schaefer

Fiftieth Row (Left to Right):

- 554. William H. Fung
- 555. Edward Bates Perry
- 556. David M. Leveitt
- 557. Thomas Clanton Callaway
- 558. A. W. Lanning
- 559. J. Arthur Denham
- 560. Adolph W. Wagnon
- 561. Bruno Oger Kautsky
- 562. Thomas Wagnon
- 563. Frederic Chyng

Fifty-first Row (Left to Right):

- 564. John Philip Sousa
- 565. Frederick W. Root
- 566. Edward W. Wood
- 567. Nathaniel Clifford Page
- 568. John H. A. Beach
- 569. Mrs. Margaret Kuhlman Lang
- 570. Adolph Martin Fournier
- 571. John Knowles Paine
- 572. Mrs. Margaret Fournier
- 573. Mrs. E. C. Fournier
- 574. Mrs. E. C. Fournier

Fifty-second Row (Left to Right):

- 575. W. C. F. Seaback
- 576. Harvey Worthington Loomis
- 577. Edward W. Wood
- 578. Harry Rowe Shockey
- 579. John H. A. Beach
- 580. Mrs. Margaret Kuhlman Lang
- 581. Adolph Martin Fournier
- 582. John Knowles Paine
- 583. Mrs. Margaret Fournier
- 584. Mrs. E. C. Fournier
- 585. Mrs. E. C. Fournier

Fifty-third Row (Left to Right):

- 586. Frank van der Stucken
- 587. Edward W. Wood
- 588. Harry Rowe Shockey
- 589. John H. A. Beach
- 590. Mrs. Margaret Kuhlman Lang
- 591. Adolph Martin Fournier
- 592. John Knowles Paine
- 593. Mrs. Margaret Fournier
- 594. Mrs. E. C. Fournier
- 595. Mrs. E. C. Fournier
- 596. Mrs. E. C. Fournier

Fifty-fourth Row (Left to Right):

- 597. Nathaniel Irving Husa
- 598. Louis W. J. Kautsky
- 599. Joseph Campbell-Lipton
- 600. Carl Koenig
- 601. W. H. Wagnon
- 602. Francis L. York
- 603. Emma Wagnon Zerkow
- 604. Frederick Russell Burton
- 605. F. Adolphus Fournier
- 606. Frederick S. Shockey
- 607. Adam Grisel
- 608. Arthur Reginald Laule
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Fifty-fifth Row (Left to Right):

- 610. William H. Fung
- 611. Edward Bates Perry
- 612. David M. Leveitt
- 613. Thomas Clanton Callaway
- 614. A. W. Lanning
- 615. J. Arthur Denham
- 616. Adolph W. Wagnon
- 617. Bruno Oger Kautsky
- 618. Thomas Wagnon
- 619. Frederic Chyng

Fifty-sixth Row (Left to Right):

- 620. John Philip Sousa
- 621. Frederick W. Root
- 622. Edward W. Wood
- 623. Nathaniel Clifford Page
- 624. John H. A. Beach
- 625. Mrs. Margaret Kuhlman Lang
- 626. Adolph Martin Fournier
- 627. John Knowles Paine
- 628. Mrs. Margaret Fournier
- 629. Mrs. E. C. Fournier
- 630. Mrs. E. C. Fournier

Fifty-seventh Row (Left to Right):

- 631. W. C. F. Seaback
- 632. Harvey Worthington Loomis
- 633. Edward W. Wood
- 634. Harry Rowe Shockey
- 635. John H. A. Beach
- 636. Mrs. Margaret Kuhlman Lang
- 637. Adolph Martin Fournier
- 638. John Knowles Paine
- 639. Mrs. Margaret Fournier
- 640. Mrs. E. C. Fournier
- 641. Mrs. E. C. Fournier

Fifty-eighth Row (Left to Right):

- 642. Frank van der Stucken
- 643. Edward W. Wood
- 644. Harry Rowe Shockey
- 645. John H. A. Beach
- 646. Mrs. Margaret Kuhlman Lang
- 647. Adolph Martin Fournier
- 648. John Knowles Paine
- 649. Mrs. Margaret Fournier
- 650. Mrs. E. C. Fournier
- 651. Mrs. E. C. Fournier
- 652. Mrs. E. C. Fournier

Fifty-ninth Row (Left to Right):

- 653. Nathaniel Irving Husa
- 654. Louis W. J. Kautsky
- 655. Joseph Campbell-Lipton
- 656. Carl Koenig
- 657. W. H. Wagnon
- 658. Francis L. York
- 659. Emma Wagnon Zerkow
- 660. Frederick Russell Burton
- 661. F. Adolphus Fournier
- 662. Frederick S. Shockey
- 663. Adam Grisel
- 664. Arthur Reginald Laule
- 665. G. A. Grant-Schaefer

Sixtieth Row (Left to Right):

- 666. William H. Fung
- 667. Edward Bates Perry
- 668. David M. Leveitt
- 669. Thomas Clanton Callaway
- 670. A. W. Lanning
- 671. J. Arthur Denham
- 672. Adolph W. Wagnon
- 673. Bruno Oger Kautsky
- 674. Thomas Wagnon
- 675. Frederic Chyng

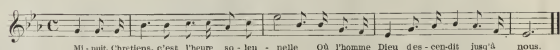
Sixty-first Row (Left to Right):

- 676. John Philip Sousa
- 677. Frederick W. Root
- 678. Edward W. Wood
- 679. Nathaniel Clifford Page
- 680. John H. A. Beach
- 681. Mrs. Margaret Kuhlman Lang
- 682. Adolph Martin Fournier
- 683. John Knowles Paine



An Incident of the Franco-Prussian War.

By Frederic B. Loh



Mi-nuit, Chrétiens, c'est l'heure so- len- nelle OÙ l'homme Dieu des-cen-dit jus-à nous.

ETIENNE LARUE pushed his way through the merry turmoil of the Boulevard des Italiens with the feeling of exhilaration known only to the true Parisian after an exile from his loved city on the Seine. And Larue's exile had been a long one. It was a Christmas eve in the late seventies, and he had arrived but that very morning from a military post in Africa where he had been second in command. His judgment and ability in what was one of the most trying of French foreign stations had served to keep him away from France—men of less caliber were more easily spared; so this was his first leave of absence in years.

The streets were alive with a bustling throng of shoppers, idlers, sight-seers, hawkers and vendors of toys, sweetmeats, and trinkets innumerable; everywhere noise, everywhere confusion, but to Larue all that he heard was music—the clamor of voices, the squeals of toys, the shrill fanfares from the trumpets, the piercing blasts from tiny whistles; and over all, the inimitable *cri de Paris* from the sellers of walrus, of roasted chestnuts, of hot corn, of baked apples, of paraded corn—in short, of all the delicacies that appeal to the nervousness or frigid-minded Parisian. The keen, frosty atmosphere cut his face with an unwonted sharpness, but his lungs, long accustomed to the languid air of the South, drank it in with an indescribable feeling of delight and stimulus.

As he passed a brilliantly lighted restaurant his attention was attracted to a group of men sitting by one of the low, broad windows which gave directly on the street. One of them had risen and was taking leave of his friends, good-naturedly raising their evident solicitations to remain. Larue stopped short. "Jules Lenoir!" he said half aloud. "I cannot be mistaken," and hastily made his way through the hurrying crowd in time to intercept the other as he opened the door and stepped to the sidewalk. There was a mutual cry of "Etienné!" "Jules!" and the hands of the two friends, who had not seen each other for seven years, met in a warm clasp of joyful recognition.

"The last we heard of you, Etienné, you were still in Algiers, and we had lived up all hope of seeing you for another year at least," said Lenoir, as the two men walked arm in arm down the crowded boulevard. "I thought so, too," rejoined Larue, "but only six days ago the commandant informed me that my long-delayed leave of absence would begin at once, and that if I wished to be at home for Christmas I must catch the boat for Marseilles the next day but one. I don't know how I did it—but I did! Marseilles last night Paris this morning; by noon at my sister's in Passy—where I dropped in on them as though I were from the sky, and here I am. I still feel as if it were a dream," drawing a long breath and looking around. "But tell

me, Jules," he continued, dropping his friend's arm as he spoke, "where were you going when I waylaid you so unceremoniously?"

"Oh," laughed Lenoir, "I was going nowhere that you could not go too, if you wish—and I am sure you will when I tell you. You may remember that the Noël, is always sung at the midnight service in the Madeleine. I never miss it if I can help, and to-night Bértholme of the Opéra is the singer. I have heard it from many artists, but no one sings it like him. You have never heard him. He has been singing only a few seasons, but many consider him the finest tenor on the stage."

Larue's expressive face lighted up. "Do you know," he exclaimed, "that on my last Christmas eve in France I heard the Noël sung in a way I shall never forget—and by no professional artist either! Your Bértholme must be a great singer indeed if he can ever begin to approach making such an impression. But I should like nothing better than to hear him. Shall we be able to get inside the church? I remember the crowds on these occasions."

"We shall have no difficulty about that," assured his companion. "I have made friends with one of the vergers; he always keeps a little nook for me near the choir-loft, and will let us in when it is time by a rear door. It is still early," looking at his watch and drawing his companion into a café they were passing.

"Come, let us have a glass of wine in memory of old times. We can secure a cabinet particulier where we shall not be disturbed, and you shall tell me about this wonderful Noël of yours—my curiosity is strongly excited. Let me see," he continued after they had been served and perched had left them themselves in a snug little apartment *au deuxième*. "Your last Christmas in France—that must have been in '70. Why, man alive! That was during the siege," he exclaimed. "There was little thought of Christmas or Noël then, I should say! Go on—tell me your story I am more curious than ever," setting himself expectantly in his chair.

"You are right, it was during the siege of Paris. I was in command of an advanced outpost in the entrenchments. It was a bitter cold night; the ground was covered with snow, the air dim with frost, while a late noon hung low in the east. The German sentries were so near our own that we could hear their challenge, 'War da?' as plainly, no doubt, as they heard our 'Gut ritt!' Toward midnight the cannonading and the firing from the rifle-pits, which had been almost incessant since sundown, was interrupted for a time. I was stamping my feet on the ground in the vain attempt to warm myself, when one of my men stepped out of the line and approached me. He was a young fellow—it was too dark for me to see his face, but he could hardly have been more than sixteen for a moment."

"Nonsense," said L. "Step back into your place at once. Wait a little; when the firing begins again you

will be warm enough, I warrant! Still he did not move. Saluting again he persisted: 'Captain, I beg you to give me permission. I shall not be gone long and I assure you you will not regret it.' "Why, what do you want to do?" I asked, surprised at his peremptory. 'Let that be my secret, captain,' he pleaded; 'I want to go in that direction,' pointing toward the German lines. 'I ask for only two minutes' leave of absence!'

"His earnestness was so great that my curiosity was piqued. 'Go, then,' I said, 'but remember that you do so at your own risk.'

"He leaped at once out of the trench and advanced toward the enemy. His comrades and I watched his progress over the frozen snow which cracked loudly under his feet; we saw his ghostly shadow silhouetted by the moonlight. Hardly had he gone ten paces when he stopped, gave a salute, and then began to sing

"*Misuit, Chrétiens, c'est l'heure solennelle*
Où l'homme Dieu descendit jusqu'à nous."

"His voice, young and fresh, was a superb tenor, yet immature, but it rang out with such fullness and power that, we listened spellbound—and so no doubt did our astonished besiegers, for not a sound was heard from either side. The song was so appropriate to the hour and the season, so utterly opposed to the occasion and its surroundings, that the effect was fairly stupefying. Not an arm was raised against the daring singer; not a command, not a footfall heard. Both armies for the moment ceased to be enemies—we were neither Frenchmen nor Germans; we were Christian men with homes, with families, with friends and loved ones; we felt the common kinship of man, whatever his race, religion, language, or ambitions.

"As the singer finished the last triumphant

"*Voilà! Voilà! Voici le Rédempteur!*" he saluted once more and leisurely marched back to our entrenchment. Before I could speak to him, our attention was drawn by a tall belated figure approaching from the German lines. He came forward just as the other had done, halted, made a military salute, and then in the midst of armed men who for months had had but one thought—that of destroying each other—there arose a second Christmas hymn—in another language, to be sure, but telling the same story of the Christ-child who came to earth with the message of peace that man had so poorly heeded:

"*Ich kenne dich, du kommst ich her,*
Ich bringe dich, gute, neue Mähr."

"Few of us knew the words he sang, but all felt their spirit; and no sooner had he finished and repeated his salute, than the cry arose from the German trenches, 'Weihnachtszeit! Weihnachtszeit!' while the French responded as cheerily, 'Noël! Noël!' And so, for a few moments at least, peace and good will did prevail in the midst of war. But not for long. Less than an hour after the Châlain had returned to his post the cannon began to exchange shots, and the bullets flew from the rifle-pits as before."

Lenoir had listened with deep interest to his friend's story. "And what became of your singer?" he asked. "I do not know," replied the officer. "I never even learned his name. I was despatched to another part of the entrenchments before daybreak—and then you know there was something else to think of."

An hour later the friends were crowded together in the screened-off corner reserved for them by the kindly vergers—none the less kind by reason of a discreet doctor slipped into his hand as they entered. When, directly after the stroke of midnight, Col. Larue heard a clear, ringing tenor swell out into the church, when he recognized the familiar lines:

"*Misuit, Chrétiens, c'est l'heure solennelle*
Où l'homme Dieu descendit jusqu'à nous,

declined with a dignity and an elevation befitting their import, he started. His wonder grew as he listened. Surely these were the tones, the very accents that had thrilled him on that Christmas eve so long ago, when the daring soldier took his life in hand andaved an armed host by the story of the advent of the Prince of Peace. By the time the singer had reached the soaring climax,

"*Voilà! Voilà! Voici le Rédempteur!*" which he gave with a triumphant intensity that held his hearers spellbound, he was convinced of it. The voice was fuller, more sonorous and fully matured;

(Continued on page 824.)

DRAGON FLIES

POLKA CAPRICE

GILBERT RAYNOLDS COMBS

Allegretto M. M. $\text{♩} = 100$

* From here go to ♩ and play to *Fine*; then play Trio
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"LONDON BRIDGE"

POLKA

PAUL LAWSON

Allegretto M.M. $\text{♩} = 108$

Allegretto M.M. $J=108$

mf

Lon-don bridge is fall-ing down, fall-ing down, fall-ing down, Lon-don bridge is fall-ing down, down so mer-ri-ly.

This piece is one of a set entitled "SONG-GAMES OF CHILDHOOD"
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[illegible]

To Miss Elisabeth Eleanor Phillips, Richland, N.Y.
SICILIAN DANCE

ALFRED QUINN, Op. 4

Allegro molto M. M. ♩ = 152

BRIDAL ROSES

A FLOWER SONG

GEO. L. SPAULDING

Andante con espress, M.M. $\text{♩} = 66$

INDIAN SUMMER

MOMENT MUSICAL

ARTHUR F. KELLOGG

Allegretto giocoso M.M. $\text{♩} = 76$

First system of the musical score for 'Indian Summer'. It consists of five staves of music. The first staff is the treble clef, and the second is the bass clef. The music is in 2/4 time. The first staff has a tempo marking 'Allegretto giocoso M.M. $\text{♩} = 76$ ' and a dynamic marking 'mp'. The second staff has a tempo marking 'a tempo' and a dynamic marking 'rit.'. The third staff has a tempo marking 'a tempo' and a dynamic marking 'p rit. Fine'. The fourth staff has a tempo marking 'energico' and a dynamic marking 'mf'. The fifth staff has a tempo marking 'a tempo' and a dynamic marking 'mp'.

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British Copyright secured

Second system of the musical score for 'Indian Summer'. It consists of five staves of music. The first staff is the treble clef, and the second is the bass clef. The music is in 2/4 time. The first staff has a tempo marking 'a tempo' and a dynamic marking 'rit.'. The second staff has a tempo marking 'a tempo' and a dynamic marking 'p rit.'. The third staff has a tempo marking 'Meno mosso M.M. $\text{♩} = 60$ ' and a dynamic marking 'p'. The fourth staff has a tempo marking 'a tempo' and a dynamic marking 'p'. The fifth staff has a tempo marking 'a tempo' and a dynamic marking 'p'.

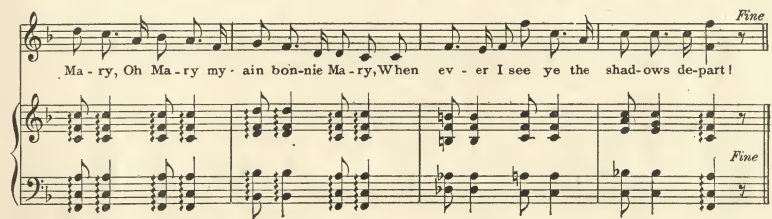
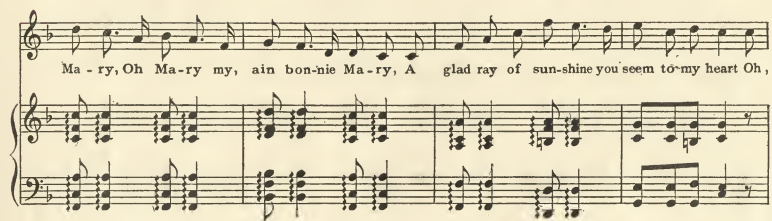
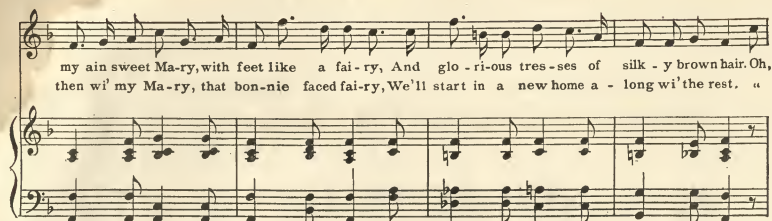
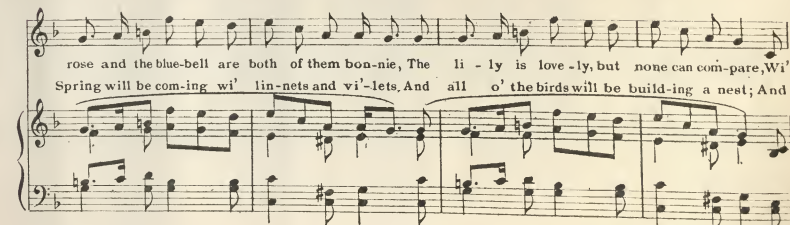
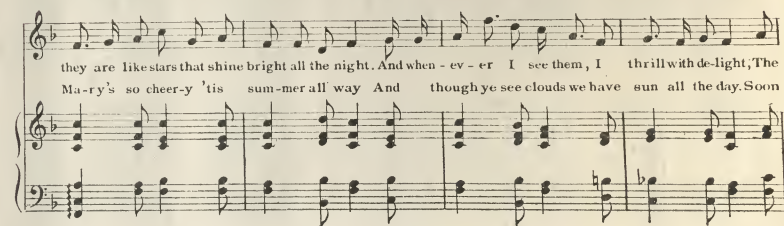
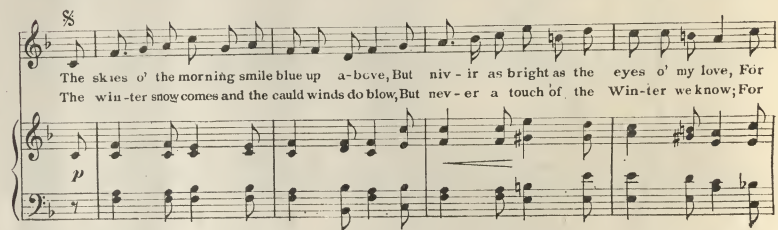
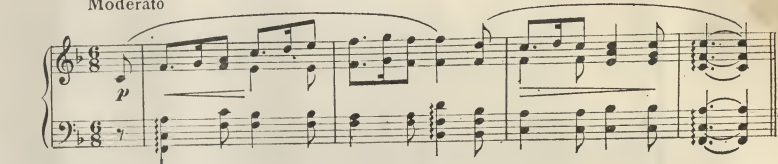
D.C.

MY AIN SWEET MARY

William H. Gardner

J. L. GILBERT

Moderato



O NIGHT DIVINE

JULES JORDAN

Andante maestoso *mp a tempo giusto*

O Ho - ly Night, the stars are
Tru - ly He taught us to

bright - ly shin - ing; It is the night of the dear Sa - viour's birth!
love one an - oth - er; His law is Love and His gos - pel is Peace;

Long lay the world in sin and er - ror pin - ing, 'Till He ap -
Chains shall He break, for the slave is our broth - er And in His

sustain the tone *p*

peared and the soul felt its worth; A thrill of hope the wea - ry
Name all op - press - ion shall cease, Sweet hymns of joy ingrate - ful

p *a tempo* *poco rit.* *slight pause*

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world re - joi - ces, For yon - der breaks a new and glo - rious
cho - rus raise we; Let all with - in us praise His. Ho - ly

f

morn! Fall on your knees! O hear the an - gel - voi - ces O
name! Christ is the Lord! Then ev - er, ev - er praise we His

ff *allargando*

night di - vine! O night when Christ was born, O night when
pow'r and glo - ry ev - er more pro - claim, His glo - ry

f

Christ was born.
ev - er pro - claim.

rit. *ff*

THROUGH THE FOREST

Frederick A. Williams, Op. 57, No. 1

Tempo di Marcia M. M. $\text{♩} = 120$

For some months to come the VOCAL DEPARTMENT will be conducted by special editors, who are well known as experienced and successful educators in vocal music. The vocal material in the present issue was prepared under the editorial supervision of Mr. Louis Arthur Russell, of New York. The Department for January will be conducted by Mr. Frederic W. Root, of Chicago, a well-known leader in matters vocal. Other names will be announced later.

TWO IMPORTANT THOUGHTS FOR SINGERS:
COMMON SENSE AND SERIOUSNESS.

LOUIS ARTHUR RUSSELL.

IN the consideration of vocal subjects, there is no item so neglected as common sense. The mental attitude of the majority of singers and students of singing would be humorous were it not so serious, and I know of no more helpful topics for discussion before the earnest reader of THE ETUDE than those set at the head of this column, "Common Sense and Seriousness."

AS TO METHODS.

On such topics as "Method" and the various items of method, that is, "Breathing," Registers, Placement, Attack, Color or Quality, etc., where can we find two singers or students who can talk together without dispute? How seldom indeed do we find one who can talk intelligently and practically on vocal subjects! Singers, teachers, students talk glibly of the "Italian method," the "Old Italian method," the *bel canto*; the "French style," the "German process," the "Natural," the "Scientific," the "Garcia," the "Lamperti," the "Marchesi," the Physiological or the Psychic methods, but who has ever heard the reason for this multiplied nomenclature? Who knows wherein these methods differ materially from each other?

COMMON SENSE

should be a ruling condition in the mind of any singer or student of singing. Where there are many subtle things in the control of voice; where reflex influences and subconscious habit are not always easily comprehended, yet in the main, and at least sufficiently so for all practical purposes, the study of vocal processes is subject to common sense explanation and common sense doing. Everything of vocal philosophy is reasonable, though of course there are problems in it, as in most other subjects pertaining to man and man's doings, the fundamental facts of which are still not understood. What the student needs more than anything else is plasticity. Be as a child, leave off the old habits and start anew. We do not begin at the throat in the study of voice, we begin with the body. When it is in condition, it is a mere allowing with the other parts, and, as if by magic, they do the will's bidding. So much time is lost in battling common sense, in voicing study, we will not do these simple physical things, because in our ignorance we cannot see how they can affect tone. Then after conviction has set in we are apt to practice notes instead of tones; we run through the page as if, having accomplished the physical and vocal exercise, all is well. On the contrary, the more exercises we sing thoughtlessly the longer must we at last study, to overcome the bad habits these very exercises have helped us to fix.

THOUGHTFULNESS.

Nothing in study takes the place of thoughtfulness. It is to watch and listen, and to think; to do no careless thing, to sing no tone without knowing what is done, right or wrong. It is always *how*, not *what*, we sing. It is so easy to sing *anyway*, but few determine to sing *some way* that is a *right way*. And this is the whole story. To sing is one of the greatest privileges of man; to sing well is living up to the privilege. To learn to sing well is a long process, requiring patience, and painstaking, thoughtful, hard work. When accomplished, there is

no delight in life equal to it, and nothing exceeds its power, its influence for good over mankind.

THE TEACHER.

It is not good common sense to look for a royal road to the singer's goal. It is not good sense to seek a teacher who promises to make an artist of you in a short time, or one who will flatter you instead of revealing your faults; it is not sensible or reasonable to think that the teacher who advertises the name of his teacher or the use of the Italian or any other named method is a good instructor because of the name of his method; the selection of a teacher should be made thoughtfully, and not on impulse, because the student is attractive or the master of it has some, of flowery address and full of pleasant manners. A

THE SINGER

By FREDERIC LAWRENCE KNOWLES

Before that crowd she stood, a flower-like thing—
That curious crowd that came to see her sing
(See more than hear, her beauty's fame was set)
Unconscious as a child, save for a touch
Of happy fear like some wild bird was she,
Instinct with light, and fire, and purity;
But when she sang there fell so deep a hush,
The listening ear might almost hear a blush!
Methinks the very footlights must have felt
The wonder and the fragrance when they knelt.
Across the years once more I see her stand,
The sheet of music trembling in her hand.

From "Love Triumphant," by Terrence

teacher of voice is like a physician; the best of his kind see the weaknesses and prescribe for them. The masters with mysterious methods, who talk of the lost art or own discoveries, who tell you immediately that you are a high soprano or a low bass, that your destiny is nothing less than the career of a Patti or Lablache, all of these are to be avoided, for common sense does not rule these interviews.

GOOD TEACHING.

All teachers who are doing good, conscientious work will explain, for the most part, what they require you to do, so that you can realize the benefit of following, theoretically, if not at first practically, always bearing in mind that the manner of doing is more important in the beginning of study than the result, which is almost sure to be imperfect until your powers of right doing become a fixed habit; then you will pay more attention to the result, and with greater satisfaction. A good singer is not necessarily or consequently a good teacher. Many of our best teachers are never heard on the platform; but it is safe to say that no one is properly fitted to teach who is not able to show with his own voice the varieties of vocal color, and to explain the matter of breath-management and voice control, not simply in theory,

but in practical demonstration. If your teacher cannot do this, you would better look carefully into your work, and find some way of assuring yourself that it is correct.

THE PUPIL'S WORK.

Thoughtful, study is serious study; and if you will be sure that your watchword is common sense, always discarding anything mysterious or purely personal in your teacher's processes, you are not likely to go far astray. Read, practice, search. It is only they who dig who get deep into truth. I do not believe in taking doctrine altogether on faith, that is the faith of others. You possess no great learning in any branch of culture until you have experienced a revelation deeper than the five senses. To hear a statement and to answer "yes" amounts to nothing. You must take the truth to your room and ponder over it, test it, turn it over and over, inside out, apply it to yourself. If there are chances of variability try it on your friends, take it with you everywhere until you know the "all" of it. Then you can show it, you can teach it, and people will call you wise.

AMERICAN FAITH.

The American student should cultivate faith in American teachers, and should not look afar off into foreign lands as the only abiding place of musical truths. As a matter of fact the American vocal teacher of to-day is in the front rank of the vocal profession. No one of any penetration believes that the teachers of Europe are doing anything to improve the voices of the majority of singers, who go abroad for a few months of polish or finish. Everyone well knows that the real work has been done at home, and that their so-called "finis" is, in nine cases out of ten, really glimmer. The public is learning this, and the American teacher is, therefore, gradually getting his due credit. Besides this the fact is also becoming evident that, except for the few who aspire to an operatic career, the foreign culture is all adapted to the practical wants of the American singer, whose chief sources of activity and income are in concert and church work. These truths are becoming known, common sense is becoming the ruling item of voice doctrine, and American art, therefore, is progressing.

THE BEL CANTO.

HERE is a letter from M. L. B. of Auburn, Washington, who is not satisfied with the explanation in a recent number of THE ETUDE, answering the question "What is the *bel canto* method of vocal culture?" The questioner says, "Of course the dictionary says it means 'beautiful song,' but that's all! I have always understood it as a peculiar system of teaching used by Italians exclusively, and learned by all sinners of note."

Bel canto is a mere catch-phrase. I might say a term of endearment, used by Italians for their loved art of song. There is absolutely no system, exclusively Italian or in the training especially of artists, which can properly be called "the *bel canto* system." The term, like many other foreign words and foreign ideas or expressions, has been made a fetish of by certain dishonest advertisers, and it may be said in justice to some of the weaker heads making use of the phrase that they themselves believe there is some potent charm in the expression "*bel canto*," but as to system of culture it is simply cant. There may be some who will argue that *bel canto* is a term which applies particularly to the Italian style of music, that is, flowing melody, *fortissimo*, etc., as distinguished from the more dramatic school of later development, which attaches more special importance to the text.

However, in this there lies no special system of voice development; all true rational teaching leading to perfect tone and artistic abundance and variety of expressional tone color, with or without coloratura of execution. All such teaching, whether in English, Italian or other languages, leads to a true *bel canto*, for artistic singing is always in the line of beauty. I have before me a little circular published by a teacher in one of our large cities; it has six pages of large type, and is called "Theory vs. Practice in the Art of Singing." The author claims to have been a pupil of many noted teachers and to have been an artist in several of

let us know their

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PUBLISHERS

GIFTS FOR MUSICAL PEOPLE AT SPECIAL PRICES.

On page 761 of this issue there will be found our Annual Holiday offer of Musical Gifts, containing the best publications of this house; collections of piano music; collections of vocal music; musical literature; games; metronomes and music rolls; articles by nature and appearance most suitable to be used as gifts. The prices are not only lower than the regular professional prices, but if cash accompanies the order are carriage paid, that is, they are delivered to your door for the price quoted. In ordering from this house don't forget that satisfaction is guaranteed no matter what its cost. Our main plan of the moment is order early so there will be no disappointments.

THE APPROPRIATENESS of books as gifts at all seasons, and particularly at Christmas, is universally acknowledged, but the recently varied range of general literature is in itself a source of perplexity—it is so difficult to decide what would be appreciated by the recipient; for those interested in music, however, the difficulty is not so much what to give as where to get it. Every teacher knows the kind of book that should interest this or that pupil or musical friend, but usually finds it difficult to get the work desired because local dealers do not carry books of this class in stock. It is at this point that the work of Theodore Presser comes in, the assistance of prospective book buyers by presenting a select list of the most appropriate and useful works in musical literature at **SPECIAL PRICES** far below those usually charged.

Our "Holiday Offer" is replete with bargains that appeal to the discerning buyer. Thousands of music teachers will avail themselves of this opportunity to secure gifts for their pupils and friends or works for their own libraries at a great saving. These special prices may be found on page 832 under the head **Fifteenth Annual Holiday Offer of Musical Gifts.**

One of the most popular **PETIT LIBRARY** items in our "Holiday Offer" is a set of small biographies of Haydn, Weber, Beethoven, Mendelssohn, Chopin, Liszt and Wagner—nine artistic little volumes, each containing a very full account of the lifework of one of these composers.

They are usually sold in sets for \$3.00 or singly at 35 cents each; our holiday price is only \$1.75 for the complete set of nine volumes in a box. This makes an appropriate gift as a set, or the nine books may be divided among so many pupils. Many of last year's purchasers of these books duplicated their orders during the holiday season. The special price will be positively withdrawn December 31st.

A N EASY SONATINA ALBUM will shortly be published by this house. It will differ from all other collections of sonatas from the fact that it will be easy throughout. Many pieces of the most beautiful sonatas are in reality sonatas, some of them difficult. Our new collection may be given to pupils as a first book of sonatas. It will contain works by classic and modern composers, and will be interesting and of genuine musical value, but all of easy grade. Teachers will find this book of practical value in their work. It may be used as an introduction to any miscellaneous collection of sonatas or to the complete sonatas of Kuhnle, Clementi and other classic writers.

The special price on this book in advance of publication will be 20 cents, postage if cash accompanies the order. If the book is charged, postage will be additional.

THE ETUDE

MUSICAL POSTAL CARDS. During the present year there has sprung up a great craze for postal cards in all matters of interest to the public. These postal cards have been made in Germany and have been imported especially by us. In fact they cannot be had anywhere in this country except through us. We purchased the entire stock, except through us. We purchased the entire stock, except through us. We purchased the entire stock, except through us.

The price is exceedingly low; for a single card we will charge 5 cents, for a set of 10 cents, postage.

The new work on **SIGHT READING MUSIC**, sight reading by Frederic Reddall, is well under way. It will contain all the necessary material for sight singing classes, normal schools, and colleges, etc., and will be a modern, up-to-date work on this subject. It will be in two parts, the first containing the practical exposition of the subject with suitable progressive exercises. Mr. Reddall comes with an extensive experience as a teacher of sight singing in schools in this country and England. He is fully equipped to produce a practical work on this most important subject. The book will be well and judiciously edited by the end of this month, and all those who have work in any form of class singing will do well to procure at least an advance copy, which we are selling for 30 cents, postage.

EASY VIOLIN METHOD.

By George Lehmann, who has had charge of the **VIOLIN DEPARTMENT** of this journal ever since it has been introduced into **THE ETUDE**, Mr. Lehmann has been at work on this method for beginners all his professional life. He promises a descriptive article in the January issue. We will use the utmost stress on this new work, as we believe it to be an epoch-making book. There is no distinct American violin method. Those that have become popular are reprinted from European editions. The one by Mr. Lehmann will be a distinctive American book, the outgrowth of teaching American pupils, and hence better suited for American use. The method will be composed entirely of original material from the foundation all through. Every study, every exercise has been thoroughly tested by years of practical work by Mr. Lehmann. The material is now in the hands of the copyist and will be ready for the printer before the end of this month.

We will make a special offer on this work to those who subscribe for it in advance, of 40 cents. This includes the postage, and the work will be delivered free to your door.

MUSICAL CALENDARS.

Our calendar this season will be of two kinds. One will be a "Great Composers' Calendar," with a portrait 8 1/2 inches, with a suitable calendar pad attached, and also with an appropriate case. A number of the great composers are represented and it makes a beautiful art calendar. The portraits are almost like photographs. The number is limited, therefore get your order in as early as possible. The set also has another calendar, which is in eight colors, mounted on dark cardboard, with the usual ornate calendar pad. These are suitable only for hanging on the wall. There are two calendars from the most attractive Christmas presents that we have. We usually sell about 12,000 of these during the Christmas holidays, and we expect to exceed the number this year. We will take care of the entire situation for the other or of sending part of one and part of the other on every order that comes in, so that no one will be disappointed in the other.

The price will be the same as usual, \$1.00 a dozen, postage 10 cents for a single calendar. These calendars are used mostly by teachers as a Christmas present to their pupils. They also make a suitable present to any musical person, whether teacher, pupil or music lover.

PIANO TUNING can be learned without going to a factory or serving an apprenticeship to a tuner. What is needed is a safe, reliable text book on the subject, which provides for thorough tests of all instruction, and, after that, continual practice. We are able to offer to the "musical" in the month of December, with an exquisite text book on the piano tuning in the English language; every lesson has been thoroughly tested with large classes and with correct results. "Piano Tuning and Repairing" by J. C. Fischer, in the printer's hands and the book will probably be on the press by about the time this issue reaches subscribers. The special offer price of 75 cents a copy, postage paid, during the month of December, will enable every musician interested to add it to his library. If he cares to go into it practically he can equip himself with a tuning outfit for a small sum, and prepare himself to look after his own and his pupils' pianos.

A SPECIAL GIFT FOR CHILDREN. No more attractive gift can be selected, and certainly not so if the child is of a musical nature, than a book of children's songs. We have the most elaborate, the book best suited as a Christmas gift of any that we have seen—"Merry Songs for Little Folks," a large quarto book, strongly bound, every page a full-page illustration in three colors.

The illustrations by an artist of national reputation, the poems by W. H. Gardner, the music by Louis Gottschalk. Little else need be said; all are lovers of children. These men form a happy combination of the humorous poems set to appropriate and catchy music. The special holiday price for the month of December only is 85 cents, each accompanying order. You will not be disappointed, and we are sure the recipient will be too.

SANTA CLAUS' PARTY is the title of a bright, practical little Christmas entertainment for young people (the music by L. F. Gottschalk and the libretto by W. H. Gardner) which has been awarded a prize by "The Ladies' Home Journal" in competition with a large number of such works. The songs are all written within the range of ordinary voices and the pieces can be given in a church, Sunday school room or school house without scenery and with simple costumes; or in more elaborate style, if preferred. The price is only 10 cents per copy or \$1.00 by the dozen, postage.

CZERNY'S Op. 740, Book 1 (The Art of Finger Development), has been added to the Presser Collection. This book is one of the most widely used for pupils entering the more advanced from the intermediate grades. It contains some of the very best studies of this voluminous writer, and should form a part of the curriculum of all teachers. For introductory purposes during the current month only we will offer this volume for only 10 cents per copy, postage, if cash accompanies the order.

DIRECTORIES of church choirs and others interested in church music should consult our list of Christmas anthems in the advertising columns of this issue, and write us for a selection of these to be sent for examination. We have a goodly number of cantatas and musical exercises suitable for Christmas. If a musical service or entertainment is being planned, by all means let us assist you with a selection of desirable music made for the occasion. Our stock embraces everything of value to be had for this purpose.

GIFTS OF HARMONY is now ready and the special offer is herewith discontinued. This is a plain, direct, elementary text book written by an American teacher for American students. As a text book for general classes in harmony or for self-instruction, it will be found exceedingly useful. It is concise, practical and clearly written. We will be pleased to send this work for examination to anyone who is interested.

THE ETUDE is prepared to duplicate all offers made by any other paper, firm, or agency on all combinations of any kind in which an **ETUDE** subscription is included.

THE ETUDE

THE ETUDE for 1907 will keep to the high standard set in previous years, and will contain some specially interesting features. We are not prepared to make extended announcement of our plans for the year, but we can say that some of the old, tried and proved ideas will be discarded, yet we shall have some valuable new features to add interest to each issue. Leading writers and composers in the United States and Europe will contribute articles of the utmost value to teachers and students, and our music pages will offer the best of the standard and modern educational music. The issue for January will be given free of charge to the great master, Haydn. Later in the year we shall have another special number, a feature which has always been so much prized by our readers. Keep up your subscription and get your pupils and yourself. Send in three subscriptions and get your own free.

STANDARD COMPOSITIONS FOR THE PIANOFORTE, Vol. II, will be continued on special offer during the current month, after which it will be withdrawn. This volume is designed to follow "Standard Compositions," Vol. I, also to be used in connection with Grade II of the "Standard Graded Course" or any studies of like grade. It will be the best collection of second grade teaching pieces ever published. Although the special offer on "Standard Compositions," Vol. I has been withdrawn, Vols. I and II may be had together for 35 cents, or Vol. II will be sent for 20 cents, postage, if cash accompanies the order.

There was announced in **JEWELRY** in these columns during October **MUSICAL DESIGNS**, and November a series of musical novelties in jewelry. While we expected these pins would meet with favor we did not expect their popularity to be so great as it has been.

Knowing the great wealth of small articles of a musical nature which would be appropriate to this season of the year that are wanted as a remembrance for students and friends, and at a medium price, we therefore most heartily recommend these stick pins, breast pins, and cuff buttons.

The advertisement on another page of this issue gives a full explanation and illustration. The stick pins have proven their popularity. They are in three sentiments and sell singly at 25 cents each, \$2.50 per dozen. For something a little more expensive, the breast pins at 50 cents are very good; 50 cents each, \$5.00 per dozen. We would advise the ordering of these goods as early as possible, as we fear that the manufacturer's rush just before Christmas will be so great on all goods of this nature that there will be considerable delay in the filling of orders, if not an actual limit to the supply. Let us have your order for everything of a Christmas nature as early as possible.

BAUZE'S HISTORY OF MUSIC has now been before the public one year, and in that time has been adopted by colleges, schools of music, conservatories, teachers of private classes and musical clubs, as a text book and handy work of reference.

No more valuable present for a person interested in music can be selected than a copy of this book. The teacher can add to his library no more useful book than this. Anyone who is interested in studying a class in the study of the history of music will find the present month the time to secure copies of "the best text book on the subject in the English language" at a very low price. The regular price is \$1.75. During the month of December the book will be sent, postage, for \$1.10, cash on order. Supply yourself and your pupils with copies.

SELECTED CZERNY STUDIES, Vol. III is now ready, and the special offer is hereby discontinued. The immediate popularity of Vols. I and II, and the widespread interest in Vol. III bespeak a magnificent success for the entire work. The contents of these three volumes, comprising a selection of the best studies of all styles and grades of difficulty of the entire works of Czerny. Although the work is no longer on special offer we shall be pleased to send all the volumes for examination. Address: Theodore Presser, 417 Broadway, New York. No teacher of piano can afford to overlook this splendid addition to the literature of the instrument.

Not only for personal use and satisfaction, but as an **ORATORIO LOVER'S** appropriate Christmas gift, we draw the attention of all our readers to the special low prices for the month of December only, to a selection of vocal scores of standard operas and oratorios, also a series of celebrated arias for all voices from operas and oratorios. These volumes are in the finest binding in which they are published, "edition de luxe" style, in red or green cloth with lettering in gold. A detailed list and prices cannot be given here, but a circular giving full information will be sent promptly to all who apply for one to subscribe.

A VALUABLE CHRISTMAS GIFT which costs the donor nothing may be secured in this way—"The Etude" will be given free of charge to the premium for three subscriptions. If only a little offer, anyone may say to whom **THE ETUDE** may be sent one year free. A person may send her own subscription for three years and then say to whom the fourth shall be sent.

Three students may thus earn **THE ETUDE** for a deserving teacher, or for a fellow student who cannot afford to subscribe. By this simple process the donors receive full value for money paid, and a valuable Christmas gift costs nothing.

CLUB RATES WITH OTHER MAGAZINES.

All journals make an effort at this subscription season of the year to obtain low prices on other magazines, so that they can offer reading matter of other classes than their own at low rates when bought in combination. This year we have been not only particularly careful but particularly fortunate in making very good mixes with a carefully selected list, a list that not only furnishes every sort of reading for the entire household, whether in the city, the suburbs, or on the farm.

Under the head of **magazine bargains** this list will be printed on another page; a slightly larger one as well as special offers on books when taken with **THE ETUDE** subscriptions will be sent upon application. Larger lists can be given, but a better selected one cannot be. Let us say again that we can send you a list of any other paper or agency on any combination of papers you desire, if an **ETUDE** subscription is included with it.

THE PREMIUM LIST printed on the third cover page deserves more than passing attention. Our premium list is made on a plan giving the friend who works for one of the valuable gifts a double benefit.

First, the article, be it a piano or a sheet of music, is figured at the lowest spot cash wholesale price.

Second, the highest and very best possible commission is computed. The premium writer thus secures a double benefit on most liberal lines. Our main hopes lie in the large number who renew from year to year after once becoming subscribers to **THE ETUDE**. The subscriptions sent in to secure a premium, of course, are new.

For lack of space, hundreds of valuable premiums are left off the printed list in this issue. Whatever article you may want, write to us—it might be on our premium list. A close reading of the page was referred to will be the best way to know about the great attractions offered.

A CHRISTMAS GIFT—"THE ETUDE" AS A GIFT, is a double blessing when the gift is a like benefit to the giver and receiver. **THE ETUDE** works that way as a Christmas gift.

The plain fact is that for teaching results, benefits, and influences, the contents of a year's numbers of **THE ETUDE** make it the greatest Christmas gift in the world for the money. A copy of this issue will reach the recipient on Christmas morning, together with a card giving the name of the donor. This issue will be free; in other words, the December issue is added to the year's subscription—13 issues for the price of twelve.

AT WHATEVER your subscription expires, renew now. Send \$2.70, and send **THE ETUDE** one year to your friend, and receive credit on your own subscription one year.

RENEW ETUDE subscriptions now and receive **PRIMUM**. The following cash offers are good until December 31, 1906. On whatever date your subscription expires, time will be extended one year, so anyone may have the advantage of one of these exceptional offers. Great value is given to subscribers who renew at this time so as to clear the business before the January rush.

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For \$2.00, a renewal and one of the following:
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"Merry Songs for Little Folks" Gottschalk-Gardner and **THE ETUDE** one year for \$2.15.

THE "EASY DANCE ALBUM"

is very nearly ready, but the special offer will be continued during the present month only, after which it will be positively withdrawn. "The Easy Dance Album" will contain a particularly bright and melodious and playable collection of dances suited to all purposes. The various numbers are all either in the second or very early third grade for the piano.

For introductory purposes the price will be 20 cents, postage, if cash accompanies the order.

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Professional Want Notices are inserted at a cost of five cents per word, each with order. Business Notices, ten cents per word, each with order. Do not have replies directed to this office.

PIANO TEACHERS who would be willing to devote a small portion of their leisure time to pleasant work with the result of obtaining a new piano of standard make with no cash outlay, address: C. J. Carr, care of **THE ETUDE**.

BARGAIN IN POST CARDS. Send 25 cents for 25 assorted post cards, consisting of Musical, Letter, and other subjects. A much better assortment than can be had on most liberal lines. Our main hopes lie in the large number who renew from year to year after once becoming subscribers to **THE ETUDE**. The subscriptions sent in to secure a premium, of course, are new.

SEND NAMES AND ADDRESSES OF FIVE MUSICAL CLUBS for list of "Society Writings," free. Send Harry E. Clouson, Longmont, Colo.

"THE ALPS", a beautiful tone poem by Fred H. C. Allen, is now ready for sale for \$1.00. This issue, if it ever on the piano, and if pleased send it to the publisher, and the "Easy Dance Album" will be sent as a gift. A close reading of the page was referred to will be the best way to know about the great attractions offered.

THREE EXQUISITE LOVE SONGS, 20 cents each. Send \$1.00 for all three. For our Special Offer. Niles Publishing Co., Bridgeport, Conn.

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WHAT is classical in art? Not every fine work even if it be the highest and best of its kind, or so-called classical. The word itself bears a clear and unmistakable relation to the principles which form the foundation of Greek art, which we regard as the only true classical art. Only such works, therefore, are classical as possess greatest and beauty of form, highest artistic inspiration; which give, in their appearance, legitimate reflection of god-like perfection. Classical works are the expression of the ideal in art.—*Bredau*

THE ETUDE, 1712 Chestnut St., Philadelphia, Pa.

words by Paul Laurence Dunbar, the negro poet. "Hawthorne also published a set of negro folk-songs, transcribed from the cantos. His most important work, however, was *The Deep South*, cantatas. "Hawthorne's *The Departure of Hlinwatha*," Minnehaha, and *The Song of the Sea* are the best of his songs. His other works produced later, such as *"The Blind Gypsy," "The Castled Cullie,"* and *"The Atonement,"* Op. 53, are oratorios. He is said to be a retrogression from his former work. "Cambridge Taylor is an exceedingly popular composer in England; the ultimate value of his work is yet to be determined."

Postum was much superior in flavor to my coffee. I am no longer nervous, my stomach troubles have ceased, my heart action is fine, and from 105 pounds weight when I began Postum, I now weigh 138 pounds. I give all the credit to Postum, as I did not change my other diet in any way." - Name given by Postum Co., Battle Creek, Mich. Read the little book, "The Road to Wellville," in pgs. "There's a reason."

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